

SHAKESPEARE AND JUNG

Grenville Cuyler

Submitted in partial fulfillment of the requirement  
for the degree of Doctor of Philosophy

The Shakespeare Institute  
Faculty of Arts  
University of Birmingham  
January, 1985

UNIVERSITY OF  
BIRMINGHAM

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Cuyler, Grenville  
Diss #2 BSS

# Errata

1

- 1) p. 30. Full stop after "(pp. 26-27)".
- 2) p. 37. See Figs. 9-12, not "see Fig. 9-12".
- 3) p. 41. Comma after "120')", 5 lines up from bottom of page.
- 4) p. 63. After entire note 25, see "note" on the top of p. 36.
- 5) p. 68. In note 43 "47.8" should be 47.5, 7 lines into note.
- 6) p. 87. Fig. 4. Under the top left-hand table at the bottom of the page:

E OF TN	O.S.	E OF TN	O.S.
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should replace:

EAST OF TRUE NORTH	O.S. EAST OF TRUE NORTH
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Also, "MY C.R.: 294.7°" in top right-hand column should be followed by an asterisk.

The final result, with appropriate corrections, should look like this:

LONDON CENTRAL - ORDNANCE SURVEY MAP 1:10,000  
GRENVILLE CUYLER - REVISED JULY 25, 1984  
1.5° ADJUSTMENT DUE TO STRI(LINE):

	ORRELL'S		MINE	
SAV	281.7	280.2	281.06	279.56
SB	306.8	305.3	306.16	304.66
ML	315.1	313.6	314.46	312.96
PE	328.2	326.7	327.56	326.06
	E. OF TN	O.S.	E. OF TN	O.S.

ORRELL'S C.R.: 295.34°  
MY C.R.: 294.7°\*  
ORRELL'S P.P.: 25.34°  
MY P.P.: 24.7°

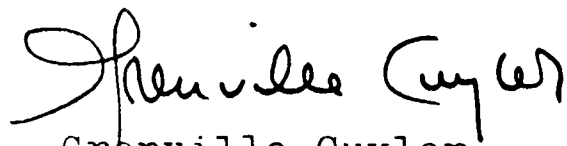
\* BEARING OF ST. CLEMENT'S TOWER

	ORRELL'S		MINE	
N. EDGE	329.64	328.14	329	327.5
S. EDGE	261.04	259.54	260.4	258.9
	E. OF T.N.	O.S.	E. OF T.N.	O.S.

	ORRELL'S		MINE	
CR	295.34	293.84	294.7	293.2
PP	25.34	23.84	24.7	23.2
	E. OF TN	OS	E. OF TN	OS

NOTE: LENGTH OF PICTURE PLANE SAME AS HOLLAND DRAWING: 309 mm

- 7) p. 98. Fig. 15. ALL OF not "ALL OFF" (margin to left of drawing).
- 8) p. 114. Top  $\frac{1}{2}$  of page. Predominant not "predominate".
- 9) p. 149. Note 8, 2nd  $\overline{P}$ . The following instead of "The Following".
- 10) p. 150. End of note 8, 3rd to last sentence. Roger Woolger did present a number of seminars in the fall of 1983 at Wainwright House in Connecticut, but I have learned subsequently that he did not choose King Lear as his topic.
- 11) p. 171. Faust quotation, see note 10 as well. I have had the opportunity, now that I am back in the United States, to see Mr. Campbell's translation which is in my possession:
- |                         |                          |
|-------------------------|--------------------------|
|                         | <u>More literally.</u>   |
| All passing things      | Everything transitory    |
| Are but symbols.        | Is but a symbol.         |
| The unachievable        | The unachievable         |
| Is here attained.       | Becomes here (an) event. |
| The indescribable       |                          |
| Here is enacted.        |                          |
| The Eternal-Feminine    |                          |
| Lures (or draws) us on. |                          |
- 12) p. 178. Illus-trate not "illust-rate".
- 13) p. 194. 1st Campbell quote. Aggressive, not "agressive" (twice).
- 14) p. 198. Towards end of note 10, English Bible 1611, not "English Bible". See earlier citation of title in note 9. For "fulness of time" see Eph. 1:10. See also Psalms 1:3, Psalm 104:27.
- 15) p. 200. Mid-page quote from Jung, 6 lines from bottom. Apt to be the not "Apt to the", be dropped.

  
 Grenville Cuyler  
 July 24, 1985

## More Errata

- 1) p. ix. Earliest, not "earlist", top of page.
- 2) p. 82. Bot-tling, not "bott-ling", bottom of page.
- 3) p. 206. Begin-ning, not "beginn-ing", top of page.

4) p. 22 - Top  $\Delta$  49'6" (49.5'), not (49.5"), "11/92."

Grenville Cuyler

July 22, 1987

3) p. 63. [5/1/90] 1) p. 16. Accompanying, not

"acompanying", top of page.

Grenville Cuyler 10/14/88

1st line of note.  
"St. Clement's"  
not "St. Saviour's".

2) p. 157. Succeeded, not "succeeded", 2/3 down page... 1/7/89



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## Synopsis

I contend that Jung provides insights in keeping with Shakespeare's own intent as in many respects they were "of like mind." It is the attempt of this thesis to demonstrate how this might be so, comparing Jung's own writings with those of Shakespeare. The Introduction provides an overview: what the thesis sets out to do.

The first chapter represents a highly technical treatment for determining an exact location for the Globe Playhouse. It is as if one were an archaeologist requiring as much evidence as possible for determining where the foundations might lie within a given site. But this determination of the Globe's center and the shape of the Globe's groundplan represent a mandala form ("mandala" is the Sanskrit word for "circle"). Jung's work after his departure from Freud (1913-1928) became progressively more concentrated on the significance of mandalas (his first mandala drawing was in 1916). The mandala form represented integration and evidence for it was found not only in the dreams of his patients but in the artifacts of all civilizations—in the groundplans for cities and buildings, and in the art and religious practices of diverse peoples reaching back to Rhodesian cliff-drawings. I relate Hamlet and its use of soliloquy to the central motif of the mandala—the protection of the center.

Using his Tavistock Lectures as a point of departure, Chapters 2-3 take up Jung's figure of the Psyche, divided up into ectopsychic, endopsychic, personal unconscious, and collective unconscious "spheres." "Chapter 2: The Four Functions" deals with Hamlet,

Othello, The Winter's Tale, and Measure for Measure. "Chapter 3: The Shadow" refers to King Lear, The Tempest, and A Midsummer Night's Dream. After a consideration of King Lear, I relate Joseph Campbell's "journey of the hero" to Jung's figure of the Psyche with reference to the three plays mentioned above.

Chapter 4 treats Jung's descriptions of "anima" and "animus" in relation to Macbeth. Some attention is then given to the characters of Ophelia, Gertrude, Desdemona, Cordelia, and Hermione, and their depreciation. "Chapter 5: Jungian Criticism" takes up the way in which literature may be viewed from the angle of Jung-oriented criticism with particular reference to Hamlet, Macbeth, Henry IV, Part I, Twelfth Night, Much Ado About Nothing, and King Lear. The Conclusion is followed by Appendices A-G which summarize and amplify Jungian thinking treated in this thesis and conclude with a statement about Shakespeare by Peter Brook. The Bibliography Section provides a list of works consulted in relating the Globe Playhouse to its site and works consulted in regarding the Globe and Shakespeare's work in the light of C. G. Jung.

This thesis contains approximately 66,500 words.

This thesis is dedicated to  
my father and mother.

## Acknowledgements

The following individuals and institutions have been instrumental in making the research and writing of this thesis possible.

Concord Academy awarded me a sabbatical leave with stipend attached which enabled me to finance in part my period of study at the University of Birmingham. The school's Ballantine Fund also contributed towards tuition.

I wish to thank Prof. G. E. Bentley for agreeing to be "local supervisor" during my period of part-time registration.

Globe Playhouse research was aided by Mr. Christopher Brand, Divisional Estates Manager of Imperial Brewing & Leisure Limited (Courage). Mr. Harvey Sheldon and Mr. Michael Hammerson, archaeologists with the Southwark & Lambeth Archaeological Excavation Committee (Museum of London), were most helpful. Prof. Andrew Gurr, who chairs the Academic Advisory Committee of the International Shakespeare Globe Centre, and Prof. John Orrell of the University of Alberta, loaned assistance primarily through their correspondence. Mr. Theo Crosby, project architect of the Bankside Globe Project, shared materials with me. Mr. Rodney Herring, a Ph.D. student at the University of Birmingham's Department of Metallurgy and Materials (Faculty of Science and Engineering), provided explanations of the mathematics involved in a consideration of the Globe's relationship with its site.

The Shakespeare Institute staff were particularly beneficial: Dr. T. P. Matheson, thesis supervisor; Prof. J. P. Brockbank, Director of The Shakespeare Institute; Dr. Russell Jackson, Fellow; and Dr. Susan Brock, Librarian, provided valuable suggestions throughout my term of thesis preparation.

In the area of Jungian studies I am indebted to Mr. Joseph Campbell for his course in "Folklore and Mythology" at Sarah Lawrence College. Mr. Jan Perkins and Mr. Roger Woolger, Jungian analysts, provided me with important insights and background materials.

I extend grateful appreciation to The Greater London Record Office and History Library, The British Museum and Library, The City of Birmingham Central Library, The Southwark Local Studies Library, The Hampshire Record Office, Ordnance Survey, The Yale Center for British Art, The Folger Shakespeare Library, The Shakespeare Institute Library, Princeton University Firestone Library, The Barber Art Institute (University of Birmingham), and the University of Birmingham Library.

Staff at Southwark Cathedral and St. Clement Danes were most cooperative. Lastly, I wish to thank the following individuals for the various ways in which they helped: Mr. Jeremy Brogan; Prof. Robert Laslett, Faculty of Education at the University of Birmingham; my uncle, Mr. T. S. Matthews; my parents, Mr. and Mrs. L. B. Cuyler; and the Hon. Julia Stonor.

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Cartouche decoration on A PLAN of the CITIES of LONDON and WESTMINSTER and BOROUGH of SOUTHWARK ... from an ACTUAL SURVEY (1746) by John Rocque. Note figure of surveyor in tower at left of cartouche.

(frontispiece)

Mandala means orb or circle with a connotation of magic. You can draw a mandala, you can build a mandala, or you can dance a mandala ....

Quite a number of prehistoric mandalas from the Bronze Age have been excavated and are in the Swiss National Museum. They are called sun-wheels and have four spokes like old Christian crosses. This is also the design on the Host in the Catholic Church and on the bread used in the Mithraic cult, a sort of "mandala bread" as shown on a monument. Eating the bread is eating the god, eating the saviour. This is the reconciling symbol. Eating the totem animal symbolizes the strengthening of the social unity of the whole clan. This is the original idea repeated eternally through the ages.

(C. G. Jung, "Lecture IV: 13 February 1929," Dream Analysis, p. 120)

Historically, as we have seen, the mandala served as a symbol in order to clarify the nature of the deity philosophically, or to demonstrate the same thing in a visible form for the purpose of adoration, or, as in the East, as a yantra for yoga practices. The wholeness of the celestial circle and the squareness of the earth, uniting the four principles or elements or psychical qualities, express completeness and union. Thus the mandala has the dignity of a "reconciling symbol."

(C. G. Jung, "A Natural Symbol," Psychology and Religion, p. 96)

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That cabbages thrive in dung was something I had always taken for granted.

(C. G. Jung, Memories, Dreams, Reflections, p. 166)

If we find that dung is a good fertilizer, it is no use being squeamish; if the theatre seems to need a certain crude element, this must be accepted as part of its natural soil.

(Peter Brook, The Empty Space, p. 66)

It is interesting to note that the segment of the Globe Playhouse foundation that Mrs. Thrale might have seen was eventually covered by the northwest corner of the Henry Thrale brewery's northwest stableyard. By my calculations the outer circumference of its foundation passed through the stableyard's "Dung Pit" (see Fig. 9).

## Introduction

"Shakespeare and Jung" implies a relationship. Jung did not take up Shakespeare in any extensive way such as we see in Freud's work.<sup>1</sup> But I contend that major insights to be found in Jung's writings correspond very closely to insights revealed in Shakespeare's plays. Without bending Shakespeare to illustrate Jungian psychoanalytic theory I think it is possible to lay their points of view before a reader and see how they reflect on one another. This seems to occur almost more naturally than would be the case if Jung had written "about" Shakespeare.

For the most part I found myself using Jung's Tavistock Lectures delivered in London in 1935 as a guideline. By that time Jung was 60 and his ideas were well formed. His break with Freud occurred in 1913 and subsequently he went through a long period of "confrontation with the unconscious," much of which resulted in an extended experience with mandalas ("mandala" is Sanskrit for "circle"). His first mandala drawing was 1916 and his period of greatest absorption in that area of interest was 1916-1928.<sup>2</sup>

I mention this as a study of the Globe Playhouse reveals its mandala form and Jung had much to say about this shape—not only from his recall of dreams, but found as well in the artifacts of all civilizations, where examples are provided in the groundplans for cities and buildings and are to be seen in the art and religious practices of diverse peoples reaching back to Rhodesian cliff-

drawings.<sup>3</sup> For example, the basic polygonal shape for the Globe resembles in many respects the way in which the Greek "orchestra" or circle thrust out into its hillside amphitheatrical seating arrangement.<sup>4</sup> Might there not be an archetype<sup>5</sup> underlying both of these forms deriving from the earliest "dancing-circles,"<sup>6</sup> an example of which can still be seen today at the theater of Epidaurus? And we find Freud himself alluding to the way in which mythological material may be said to have a collective nature:

We must not neglect, however, to go back to the kind of imaginative works which we have to recognize, not as original creations, but as the re-fashioning of ready-made and familiar material. Even here, the writer keeps a certain amount of independence, which can express itself in the choice of material and in changes in it which are often quite extensive. In so far as the material is already at hand, however, it is derived from the popular treasure-house of myths, legends, and fairy tales. The study of constructions of folk psychology such as these is far from being complete, but it is extremely probable that myths, for instance, are distorted vestiges of the wishful fantasies of whole nations, the secular dreams of youthful humanity.<sup>7</sup>

By the same token architectural forms passing through many variations might be said to share certain characteristics and it should not surprise us that the "folk psychology" embedded in the shape of the theater of Dionysus resurrects itself in spirit in the Globe Playhouse and that both of these share a mandala form. It is also interesting to note that both of these periods were followed by periods in which the original circular form became truncated (evolving into a semi-circular stage form in the case of the Roman theater and retiring into the square of the proscenium arch in the case of theater in England after the mid-17th century). And so one could say that the most prominent periods of theatrical

history in the West have been characterized by mandala shapes which Jung considered to be a symbol of wholeness.<sup>8</sup>

Chapter 1 deals first of all with the technical problem of finding an exact location for the Globe Playhouse. Using John Orrell's recent study, The Quest for Shakespeare's Globe, as a point of departure, I have been able to arrive at a location on the W. W. Braines' "Globe Estate" site for the foundation of the Globe. This is aided by Orrell's determination of the accuracy of Hollar's drawing, West part o[f] Southwarke toward Westminster (c. 1640).

The chapter then relates the Globe's groundplan to Jung's writings on the subject of mandalas. As the circular shape of the mandala is designed "to protect the center," I relate Hamlet and its use of soliloquy to this central motif. The soliloquy is where Hamlet tries to collect himself. Jung has the following to say on this subject:

As I have said, mandala means 'circle.' There are innumerable variants of the motif shown here, but they are all based on the squaring of the circle. Their basic motif is the premonition of a centre of personality, a kind of central point within the psyche, to which everything is related, by which everything is arranged, and which is itself a source of energy. The energy of the central point is manifested in the almost irresistible compulsion and urge to become what one is, just as every organism is driven to assume the form that is characteristic of its nature, no matter what the circumstances. The centre is not felt or thought of as the ego but, if one may so express it, as the self. Although the centre is represented by an innermost point, it is surrounded by a periphery containing everything that belongs to the self—the paired opposites that make up the total personality. This totality comprises consciousness first of all, then the personal unconscious, and finally an indefinitely large segment of the collective

unconscious whose archetypes are common to all mankind. A certain number of these, however, are permanently or temporarily included within the scope of the personality and, through this contact, acquire an individual stamp as the shadow, anima and animus, to mention only the best-known figures. The self, though on the one hand simple, is on the other hand an extremely composite thing, a "conglomerate soul," to use the Indian expression.<sup>9</sup>

Now I have observed that Jung's "Figure of the Psyche" is in fact such a mandala and his description of it derives from his long acquaintance and articulation of mandala symbolism. It is the purpose of Chapters 2 and 3 to describe what Jung took the Psyche to mean. Chapter 2 deals with what Jung called the "ectopsychic sphere" and the activity of the four functions in adapting to the outside world. Examples from Hamlet, Othello, The Winter's Tale, and Measure for Measure show ways in which an "inferior function" in the personality provides the doorway through which contents of the unconscious may enter. In Chapter 3 we cross the threshold into the unconscious and become acquainted with what Jung called the "endopsychic sphere," the "personal unconscious," and the "collective unconscious." This is the "shadow-world." King Lear is examined in terms of Jung's description. The chapter concludes with a reference to Joseph Campbell's "journey of the hero" and the way in which it relates to Jung's "Figure of the Psyche." King Lear, The Tempest, and A Midsummer Night's Dream are then considered in the light of Campbell's definition of the "adventure of the hero."

Chapter 4 treats Jung's descriptions of "anima" and "animus." Macbeth serves to illustrate these Jungian insights. The chapter goes on to consider the repression of the feminine component in

the male and looks at this phenomenon from a psychological standpoint—i.e. the depreciation of the "anima." It is the work of this section of the chapter to describe ways in which confidence and value have not been placed in Ophelia, Gertrude, Desdemona, Cordelia, and Hermione by the male and what "comes home to roost" as a result of this depreciation.<sup>10</sup>

Chapter 5 reveals Jung's own point of view about the integrity of literature—that each work has its own selfhood which should not be considered to be the same as the selfhood of the author:

In the case of a work of art we are confronted with a product of complicated psychic activities—but a product that is apparently intentional and consciously shaped. In the case of the artist we must deal with the psychic apparatus itself. In the first instance the object of analysis and interpretation is a concrete artistic achievement, while in the second it is the creative human being as a unique personality. Although these two objects are intimately related and even interdependent, neither of them can explain the other.

. . . . .

All conscious psychic processes may well be causally explicable; but the creative act, being rooted in the immensity of the unconscious, will forever elude our attempts at understanding. It describes itself only in its manifestations; it can be guessed at, but never wholly grasped. Psychology and aesthetics will always have to turn to one another for help, and the one will not invalidate the other. It is an important principle of psychology that any given psychic material can be shown to derive from causal antecedents; it is a principle of aesthetics that a psychic product can be regarded as existing in and for itself.<sup>11</sup>

This provides a rationale for methods used in this thesis which instead of presenting a "psychoanalytic approach" to Shakespeare attempt simply to lay Shakespeare's work beside Jung's writings

and examine ways in which they share a common ground. As examples, I use Jung's "word-association test" and his "stages of life" as ways of looking at Hamlet and Macbeth in the first instance and Henry IV, Part I, Twelfth Night, Much Ado About Nothing, and King Lear in the second. Following the Conclusion, Appendices A-G summarize and amplify major Jungian tenets treated in this thesis with a final word on Shakespeare expressed by Peter Brook. The concluding Bibliography Section lists works consulted in dealing with the matter of locating the Globe and works consulted in treating Shakespeare in relation to Jung.

In 20th Century Literary Criticism David Lodge has the following to say in his introduction to Jung's "Psychology and Literature":

Jungian psychology has been in many ways more congenial to the literary mind than Freud's, though not necessarily more influential. Freud always regarded himself as an empirical scientist, and science has been seen as a threat to literary values from the Romantic period onwards. Jung, much more sympathetic than Freud towards visionary, religious, and even magical traditions, readily endorsed the claims of literature to embody knowledge—knowledge of a kind particularly vital to alienated, secularized modern man ... Out of this fusion of literature, anthropology and psychology evolved a kind of literary criticism in which the power and significance of works of literature, or of national literatures, or of the whole of literature, is explained in terms of the recurrence of certain archetypal themes, images, and narrative patterns. Jung himself, however, was careful to point out that this approach was more relevant to some kinds of literature than to others, and that its emphases were not always relevant to literary standards of value.<sup>12</sup>

But Jung had interesting things to say about the personal creative process and I would like to think that the spirit of the following excerpts from the interview "On creative achievement" in C. G. Jung



Speaking: Interviews and Encounters would apply to Shakespeare as well:

[Q.] Isn't nature particularly important for you to sustain and enhance your personal productivity?

[A.] Nature can help you only if you manage to get time for yourself. You need to be able to relax in the garden, completely at peace, or to walk. From time to time I need to stop, to just stand there. If someone were to ask me: What are you thinking just now?—I wouldn't know. I think unconsciously.

. . . . .

[Q.] Do some Yoga systems offer the possibility of developing one's creative energies?

[A.] Yoga can liberate certain psychic contents and natural dispositions but it cannot produce them. You can't make something out of nothing, not even with will-power. And what is will-power? To have will-power means that you have a lot of drive. Creativeness is drive! A creative calling is like a daimonion which, in some instances, can ruin a person's entire life.<sup>13</sup>

The "thinking unconsciously" and the "daimonion" referred to above are prefigured in the power of the art that Prospero relinquishes:

But this rough magic  
I here abjure; and when I have requir'd  
Some heavenly music (which even now I do)  
To work mine end upon their senses that  
This airy charm is for, I'll break my staff,  
Bury it certain fadoms in the earth,  
And deeper than did ever plummet sound  
I'll drown my book.

(Tmp. V.i.50-57)

And so the art returns to the depths from whence it came. Jung would characterize these "certain fadoms" as the unconscious. This thesis attempts to describe the origins of Shakespeare's art—not only in terms of its physical placement in the Globe Playhouse

but with reference to its spiritual placement as well—originating in the unconscious of the artist:

The oldest mandala known to me, is a palaeolithic so-called "sunwheel", recently discovered in Rhodesia. It is likewise founded on the principle of four. Things reaching so far back in human history naturally touch upon the deepest layers of the unconscious and make it possible to grasp the latter where conscious speech shows itself to be quite impotent. Such things cannot be thought out but must grow again from the forgotten depths, if they are to express the supreme presentiments of consciousness and the loftiest intuitions of the spirit. Coming from these depths they can unite the uniqueness of present-day consciousness with the age-old past of life.<sup>14</sup>

Ultimately, this is what Jung would call "the God within."<sup>15</sup>

As suggested earlier, the Globe Playhouse chapter relies very heavily on the recent work of John Orrell in The Quest for Shakespeare's Globe.<sup>16</sup> This, in turn, benefits from the original researches of Dr. William Martin and W. W. Braines.<sup>17</sup> Certainly I. A. Shapiro, C. Walter Hodges, and Richard Hosley have made significant contributions to the study of Globe Playhouse reconstruction which provide further background for my thesis.<sup>18</sup> E. K. Chambers and G. E. Bentley provide models for this kind of critical writing.<sup>19</sup>

In the area of Jungian criticism, I recognize that I am not the first to consider Shakespeare's work from a Jungian perspective. This has been done with reference to Hamlet, King Lear, and Macbeth in James Kirsch's study, The Royal Self, with the full support of the C. G. Jung Foundation for Analytical Psychology (New York).<sup>20</sup> Kirsch, a former student of Dr. Jung and a practising psychiatrist, developed his book after holding Shakespeare seminars in California during 1960-1962. Gerhard Adler has the following to say in his

"Foreword" to The Royal Self in reaction to early psychoanalytic criticism by Freud and Ernest Jones with reference to Hamlet:

Fascinating and revealing though the results of this psychological approach may be with regard to the personal history of the hero, it is bound to leave out the transpersonal mystery of the tragedy—the mystery of man as such, and most of all the problem of the impersonal power of the creative daimon. It is here that we may find a much more adequate and subtle instrument in the psychology of C. G. Jung, who has opened up completely new vistas. With his concept of primordial archetypal images and symbols he has given us new tools for the interpretation of those depths of human psychology which transcend the purely personal layer of man's psyche.

(Adler, "Foreword," The Royal Self, pp. x-xi)

I have made frequent references to Roger Woolger's unpublished thesis, "Ego-death and Transformation through Madness: An Interpretation of Shakespeare's 'King Lear'" (1975), prepared for the C. G. Jung Institute in Zurich as qualification for his diploma.<sup>21</sup> In his in-depth treatment of King Lear he combines the qualities most necessary for a Jungian-oriented critic—an appreciation and sensitivity towards the literature with a thorough grounding in Jung's writings. Both of these practising analysts provide valuable insights, and yet it must be remembered that their "audience" is perhaps different from that of the general reader—depending as they do on this audience's awareness of Jung and familiarity with his writings. At this juncture it is wise to be reminded of some of William Phillips' conclusions in his "General Introduction" to Literature and Psychoanalysis:

... a certain amount of distortion is bound to result from the use of a single discipline or theory to analyze or interpret literature. We have seen the reductive and distorting effects

of an exclusively social, or historical, or Marxist view of literature, and an attempt to fit literature into a psychoanalytic mold can be equally misleading.

... It is not easy to define so complex and protean an activity as literary criticism, but if its nature is to be found in its history, then it has to be seen as combining many perspectives and aims—formal, historical, traditional, and textual. It tends to emphasize matters pertaining to craft and literary tradition. But its main function is the exercise of taste and judgment.<sup>22</sup>

Joseph Campbell's mythological approach to literature possesses this breadth of treatment and I have been highly influenced by him throughout this thesis.<sup>23</sup> He accomplishes the "fusion of literature, anthropology and psychology" mentioned earlier by David Lodge. This can be found particularly in The Hero with a Thousand Faces and Myths to Live By.<sup>24</sup> He introduced me to Jung but in such a way as to suggest that the work of art is to be left intact—not to be "conjured away" as Jung himself would put it.<sup>25</sup> Some excerpts from The Hero with a Thousand Faces will serve to exemplify Campbell's approach:

It would not be too much to say that myth is the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation.<sup>26</sup>

. . . . .

For the symbols of mythology are not manufactured; they cannot be ordered, invented, or permanently suppressed. They are spontaneous productions of the psyche, and each bears within it, undamaged, the germ power of its source.<sup>27</sup>

. . . . .

The bold and truly epoch-making writings of the psychoanalysts are indispensable to the student of mythology; for, whatever may be thought of the detailed and sometimes contradictory inter-

pretations of specific cases and problems, Freud, Jung, and their followers have demonstrated irrefutably that the logic, the heroes, and the deeds of myth survive into modern times.<sup>28</sup>

. . . . .

It has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward, in counteraction to those other constant human fantasies that tend to tie it back.<sup>29</sup>

. . . . .

And, looking back at what had promised to be our own unique, unpredictable, and dangerous adventure, all we find in the end is such a series of standard metamorphoses as men and women have undergone in every quarter of the world, in all recorded centuries, and under every odd disguise of civilization.<sup>30</sup>

Sir James Frazer's The Golden Bough is one of the sources for Joseph Campbell's approach and we hear him sounding very much like C. G. Jung in the following passage from the chapter entitled "Dionysus":

We need not, with some enquirers in ancient and modern times, suppose that these Western peoples borrowed from the older civilisation of the Orient the conception of the Dying and Reviving God, together with the solemn ritual, in which that conception was dramatically set forth before the eyes of the worshippers. More probably the resemblance which may be traced in this respect between the religions of the East and the West is no more than what we commonly, though incorrectly, call a fortuitous coincidence, the effect of similar causes acting alike on the similar constitution of the human mind in different countries and under different skies.... Accustomed to personify the forces of nature, to tinge her cold abstractions with the warm hues of imagination, to clothe her naked realities with the gorgeous drapery of a mythic fancy, he [the Greek] fashioned for himself a train of gods and goddesses, of spirits and elves, out of the shifting panorama of the seasons, and followed the

annual fluctuations of their fortunes with alternate emotions of cheerfulness and dejection, of gladness and sorrow, which found their natural expression in alternate rites of rejoicing and lamentation, of revelry and mourning.<sup>31</sup>

For that matter he ends up sounding very much like Shakespeare.

Daniel Schneider in The Psychoanalyst and the Artist describes the artistic process in the following way:

With no qualifying of the statement, art may be defined as the creation of a waking dream....

Hence it follows that artistic technique is a conscious mastery of the inherent power of the unconscious in its work of dream-formation....<sup>32</sup>

This seems an apt way to approach a relationship between Shakespeare and Jung.

## Notes

<sup>1</sup> See p. 196 note 2 for the references to Shakespeare in Jung's Collected Works.

<sup>2</sup> See pp. 44-48 and p. 76 note 85. For further treatment of the Freud-Jung relationship, see Chapter 5, pp. 193-194, and pp. 199-202 note 15.

<sup>3</sup> See pp. 57-58 and p. 77 note 101.

<sup>4</sup> For an illustrative description of Greek theaters refer to Bamber Gascoigne, World Theatre: An Illustrated History (London: Ebury Press, 1968), pp. 23-37, with particular reference to the theaters of Dionysus and Epidaurus, p. 29, p. 31 Fig. 19, pp. 31-33, p. 32 Fig. 20, p. 33 Fig. 21.

<sup>5</sup> For Jung's treatment of archetypes, see p. 131, p. 149 notes 4-5.

<sup>6</sup> Gascoigne, p. 14, p. 16 Fig. 8, p. 22 Figs. 15-16, p. 23.

<sup>7</sup> Sigmund Freud, "Creative Writers and Day-dreaming" (1908), in 20th Century Literary Criticism, edited by David Lodge (London: Longman Group Limited, 1972), p. 41.

<sup>8</sup> See pp. 47-48.

<sup>9</sup> CW 9i, par. 634.

<sup>10</sup> For example, James Kirsch in The Royal Self has the following to say on the subject of Hamlet's reaction to Ophelia:

Furthermore, as we saw before, his mother's incestuous marriage has profoundly affected his anima image and filled him with distrust of women altogether.

(Kirsch, p. 63)

See p. 77 note 89 for full citation for Kirsch's The Royal Self.

<sup>11</sup> CW 15, pars. 134-135 (see p. 76 note 83). See as well note 21 below and pp. 203-205 note 18.

<sup>12</sup> David Lodge, "C. G. Jung," introduction to C. G. Jung's "Psychology and Literature" in 20th Century Literary Criticism, p. 174.

<sup>13</sup> C. G. Jung, "On creative achievement" (interview), from

C. G. Jung Speaking: Interviews and Encounters, pp. 168-169, see p. 75 note 81 for full citation. See also C. G. Jung, "Psychology and Literature," Modern Man in Search of a Soul, pp. 194-196 (CW 15, pars. 157-158), see p. 77 note 101 for full citation. See as well pp. 203-205 note 18.

<sup>14</sup> Richard Wilhelm, trans., The Secret of the Golden Flower: A Chinese Book of Life, with a European Commentary by C. G. Jung, p. 105 (CW 13, par. 45). See p. 62 note 8 for full citation. See as well p. 48, pp. 76-77 note 88.

<sup>15</sup> See in particular Appendix A, p. 215. See as well Appendix B, pp. 216-219.

<sup>16</sup> See in particular p. 60 note 4.

<sup>17</sup> See in particular p. 62 note 10 and pp. 62-63 note 14.

<sup>18</sup> See in particular p. 62 notes 9-10, pp. 64-65 note 27, p. 71 note 59, p. 63 note 23.

<sup>19</sup> See in particular p. 74 end of note 76, p. 60 note 3.

<sup>20</sup> See p. 77 note 89.

<sup>21</sup> See in particular pp. 134-135, pp. 149-150 note 8, pp. 151-152 notes 19-20, pp. 176-177 note 9.

<sup>22</sup> William Phillips, "General Introduction," Literature and Psychoanalysis, edited by Edith Kurzweil and William Phillips (New York: Columbia University Press, 1983), p. 13. Earlier in his introductory essay, Phillips remarks, "After all, writing about literature tends to be remote and scholastic when it is not infused with literary sensibility and a sense of the quality of the work one is talking about. With the entrance of professional critics into the psychoanalytic arena, there was less of the feeling that people from Mars were studying people from Venus." (Phillips, pp. 6-7).

<sup>23</sup> See pp. 76-77 note 88, pp. 136-137, pp. 150-151 note 11, p. 148, pp. 151-152 note 20, p. 187, p. 197 note 7, p. 194, p. 202 note 16.

<sup>24</sup> Joseph Campbell, The Hero with a Thousand Faces (full citation, pp. 76-77 note 88); Joseph Campbell, Myths to Live By (New York: Viking Press, 1972).

<sup>25</sup> See p. 178, excerpt from Jung's "Psychology and Literature" at the head of Chapter 5. This quotation is taken from the translation of "Psychology and Literature" which appears in Modern Man in Search of a Soul, whereas the quotation on p. xii is taken from the translation which occurs in the Collected Works. See as well pp. 203-205 note 18. See p. 76 note 83 for an explanation of my general procedure in quoting from Jung's writings.

<sup>26</sup> Campbell, The Hero with a Thousand Faces, p. 3.



- 27 Campbell, The Hero with a Thousand Faces, p. 4.
- 28 Campbell, The Hero with a Thousand Faces, p. 4.
- 29 Campbell, The Hero with a Thousand Faces, p. 11.
- 30 Campbell, The Hero with a Thousand Faces, pp. 12-13.
- 31 Frazer, The Golden Bough, p. 386. (See the full citation on p. 198 note 12).
- 32 Daniel E. Schneider, The Psychoanalyst and the Artist [1950; New York: New American Library (Mentor Book), 1962], p. 55.

- 1) p. 30. Full stop after "(pp. 26-27)".
- 2) p. 37. See Figs. 9-12, not "see Fig. 9-12".
- 3) p. 41. Comma after "120')", 5 lines up from bottom of page.
- 4) p. 63. After entire note 25, see "note" on the top of p. 36.
- 5) p. 68. In note 43 "47.8" should be 47.5, 7 lines into note.
- 6) p. 87. Fig. 4. Under the top left-hand table at the bottom of the page:

E OF TN	O.S.	E OF TN	O.S.
---------	------	---------	------

should replace:

EAST OF TRUE NORTH	O.S. EAST OF TRUE NORTH
-----------------------	----------------------------

Also, "MY C.R.: 294.7°" in top right-hand column should be followed by an asterisk.

The final result, with appropriate corrections, should look like this:

ONDON CENTRAL - ORDNANCE SURVEY MAP 1:10,000  
TRENVILLE CUYLER - REUSEI JULY 25, 1984  
1.5° ADJUSTMENT DUE TO (TRI) LINES:

	ORRELL'S		MINE	
SAJ	281.7	280.2	281.06	279.56
SB	306.8	305.3	306.16	304.66
ML	315.1	313.6	314.46	312.96
PE	328.2	326.7	327.56	326.06
	E. of TN	O.S.	E. of TN	O.S.

ORRELL'S C.R.: 295.34°  
 MY C.R.: 294.7°\*  
 ORRELL'S P.P.: 25.34°  
 MY P.P.: 24.7°

\* BEARING of ST. CLEMENT'S TOWER

	ORRELL'S		MINE			ORRELL'S		MINE	
N. EDGE	329.64	328.14	329	327.5	CR	295.34	293.84	294.7	293.2
S. EDGE	261.04	259.54	260.4	258.9	PP	25.34	23.84	24.7	23.2
	E. of T.N.	O.S.	E. of T.N.	O.S.		E of TN	OS	E of TN	OS

NOTE: LENGTH OF PICTURE PLANE SAME AS HOLLAR DRAWING: 309 mm

## Chapter 1: A Location for the Globe Playhouse

The image of the circle—regarded as the most perfect form since Plato's Timaeus, the prime authority of Hermetic philosophy—was also given to the most perfect substance, to the gold, to the anima mundi or anima media natura, and to the first created light. And because the macrocosm, the Great World, was made by the creator "in forma rotunda et globosa," the smallest part of the whole, the point, also contains this perfect nature.<sup>1</sup>

(C. G. Jung, "Dogma and Natural Symbols," Psychology and Religion, pp. 66-67)

There are no visible physical remains of the Globe Playhouse. During Oliver Cromwell's period, the attendance at public playhouses was prohibited:

On 2 September 1642 the Puritan-dominated Parliament issued "An Order of the Lords and Commons Concerning Stage-Playes," directing "that while these sad Causes and set times of Humiliation doe continue, publike Stage-Playes shall cease, and bee forborne."<sup>2</sup>

In the section devoted to the second Globe Playhouse in The Jacobean and Caroline Stage, Professor Bentley states:

The Globe continued to stand for nearly two years after the beginning of the wars. Its final destruction is recorded in a series of manuscript notes on six of the London theatres found in a copy of Stow's Annales, 1631, once lodged at Thirlestane House, Cheltenham, and now Folger Shakespeare MS. Phillipps 11613: 'PLAY HOUSES. The Globe play house on the Banks side in Southwarke.... And now pulled downe to the ground, by S<sup>r</sup> Mathew Brand, On Munday the 15 of April 1644, to make tennements in the roome of it.' (F. J. Furnivall, The Academy, xxii [No. 547, 28 October 1882], 314-

15.) The destruction of the Globe, though not the date, is confirmed by a document dated 6 July 1653, found by Halliwell-Phillipps, and now preserved in the Folger Library: 'The Jurie of the Sewers for the Easte parte of Surrey vpon their Oathes Saie That vpon a viewe made of the Sewer in Maide Lane nere the place Where the Globe Playhouse lately stood....'<sup>3</sup>  
(see Fig. 1)

I have quoted these sections at length as I will be concerned in this chapter with an attempt at establishing where foundation remains of the second Globe might be should any still in fact exist. I will be using several means to arrive at my conjecture, but will be guided primarily by John Orrell's recent study, The Quest for Shakespeare's Globe.<sup>4</sup> Peter Street was responsible for the repositioning of the Globe on the Bankside (1598/99) after it had been in existence as The Theatre in Shoreditch since 1576.<sup>5</sup> Its foundation was used for the second Globe after the fire of 1613.<sup>6</sup> By examining internal symmetries in light of Peter Street's possible reliance on the 3-rod line as established by Orrell, I am able to arrive quite handily at Street's internal stage dimensions for the Fortune Theatre based on the first Globe and for which we have the 1599 builder's contract.<sup>7</sup> Relating the playhouse and its dimensions to its site will be discussed later. As the purpose of my thesis is to relate Shakespeare's Globe and work to the writings of C. G. Jung, I am guided as well by symbolic considerations which will lead me to a review of what Jung has to say about mandalas (circles) and their meaning. However, at this juncture I would like to "circumambulate the center," to use one of Jung's favorite phrases for describing the process of self-discovery, and turn to contemporary descriptions of the Globe Playhouse.<sup>8</sup> Later I will attempt to locate its center and deal with the possible meaning of this determination of the

Globe's whereabouts.

Orrell relies heavily on Wenceslaus Hollar's drawing of the West part o[f] Southwarke toward Westminster which was a study of the Bankside about 1640, as a preliminary to his 1647 etching of London's panorama (see Fig. 2).<sup>9</sup> It is important that we recall how recent scholarship has determined that the southernmost playhouse (photo's left side) is the Globe and the northernmost (to its right) is the Hope. When looking at the 1647 Hollar etching, these labels have been reversed.<sup>10</sup> In his recent study, Orrell emphasizes the point that the drawing is to be considered the more reliable topographical survey, having been a study made on the spot, while the etching was prepared in Antwerp from earlier studies. Orrell presents a strong argument in support of his conclusion that Hollar must have used a topographical glass in arriving at an accurate survey of his selected view.

Fundamentally Hollar would have proceeded in the following fashion according to Orrell. A "stylus" or "eyepiece" arranged in front of a reticulated frame or glass enabled the draughtsman to set up a "central ray." This is the 90° angle formed by the picture plane and the placement of the stylus for purposes of observation. In this way landmarks could be transposed accurately from what is seen in the selected view to the reticulated frame and thence to paper "squared off" in the same manner. A more thorough examination of the consequences of such a method will follow later, but suffice it to say that Hollar's drawing presents us with one of the very few pieces of reliable, tangible, visual evidence for the existence and proportions of the Globe playhouse. We are fortunate that this deft rendering includes the two playhouses with such specificity and clarity before its background recedes into barely traced North

Thames landmarks. It is these landmarks, however, that have enabled Orrell to re-create what he calls "locatable points" or "fixes"<sup>11</sup> which enable him through comparison with the Ordnance Survey map of London to arrive at bearings that impress him with the authenticity of Hollar's drawing. These, in turn, through the use of algebra, geometry, and trigonometry, enable him to arrive at overall dimensions for the Globe. Again, this matter will be addressed later. At this point I am still involved in "circumambulation."

Before moving on, then, to specificities regarding the Globe Playhouse's relationship to its site, there is one other account of the Globe's presence which will be presented as a way of visualizing the Bankside. This is to be found in an interesting privately printed history entitled An Historical Account of the Parish of Christ Church Surrey (see Fig. 3).<sup>12</sup> In it there is an eyewitness account of the playhouse district derived from a "scarce tract" entitled Holland's Leaguer published in 1632, purporting to be a view from Holland's Leaguer [see "Mannor House" of Paris Garden immediately to the west of "olde playe house" (The Swan) in Fig. 3].<sup>13</sup> I wish to quote directly from Nicholas Goodman's Holland's Leaguer where he refers to Dame Holland's negotiations for securing the "Mansion House" for her "trade":

...shee then inquires what other benefits were appertaining vnto it, as Neighbour-hood, pleasant walks, Concourse of Strangers, and things of like Nature, in all which she receiued a full satisfaction; especially, and aboue all the rest, she was most taken with the report of three famous Amphytheators, which stood so neere scituated, that her eye might take view of them from her lowest Turret, one was the Continent of the World,<sup>14</sup> because halfe the yeere a World of Beauties, and braue Spirits resorted vnto it; the other was a building of excellent Hope, and though wild beasts and Gladiators, did most

possesse it, yet the Gallants that came to behold those combats, though they were of a mixt Society, yet were many Noble worthies amongst them; the last which stood, and as it were shak'd handes with this Fortresse, beeing in times past, as famous as any of the other, was now fallen to decay, and like a dying Swanne, hanging downe her head, seemed to sing her owne dierge...<sup>15</sup>

The Quest for Shakespeare's Globe has the primary purpose of arriving at overall dimensions for the Globe Playhouse. As I mentioned earlier, Orrell supports the validity of Wenceslaus Hollar's drawing of West part o [f] Southwarke toward Westminster as a topographical survey. After devoting his opening chapter, "The topographical glass," to an examination of the draughtsman's practice of using a reticulated frame so as to transpose observed landmarks onto the glass accurately, he arrives at the conclusion that Hollar must have plotted London landmarks onto a topographical glass, resulting in astonishing accuracy for his preliminary studies leading up to his etching of London's panorama in 1647.

Now with the eyepiece placed so as to create a  $90^\circ$  angle to the picture plane, Orrell states:

Any linear perspective study of this sort will contain a central ray. This is not necessarily located at the centre of the composition, but is that unique line of sight from or to the observer's eye which passes through the picture plane at  $90^\circ$ . It happens that in this case the central ray (whose bearing from St Saviour's must be  $270^\circ + 25.34^\circ = 295.34^\circ$ ) passes exactly through the centre of the drawing, considered horizontally.<sup>16</sup>

This matter will be reviewed briefly as an attempt will be made to establish that the bearing of the west tower of St. Clement Danes ( $294.7^\circ$ ) is the central ray of Hollar's drawing. This new central

ray coupled with Orrell's findings will result in a method of determining what I take to be an exact location of the Globe Playhouse within the plot established by W. W. Braines in his The Site of the Globe Playhouse, Southwark.<sup>17</sup> I would like to repeat that the major purpose of Orrell's book is to arrive at overall dimensions for the Globe Playhouse. My purpose is to arrive at an exact location for the Globe within its 1598/99 Lease Transcript plot.<sup>18</sup> My line of argument will not invalidate Professor Orrell's general conclusions about these dimensions (the diameter of 100' or so)—in fact it is in support of them.

Orrell draws lines perpendicular to the base of Hollar's drawing to indicate the position of actual North Thames landmarks seen in the sketch (see Fig. 2).<sup>19</sup> On an Ordnance Survey map he plots the bearings of these landmarks from Southwark Cathedral (St. Saviour's) where Hollar stood (i.e. the axes radiate out from the SW corner of the Southwark Cathedral tower). By aligning the perpendiculars on the drawing with the axes on the map he is able to arrive at an estimate of  $25^{\circ}$  as the picture plane that Hollar used in his composition (Fig. 4).

Through use of trigonometry, however, he arrives at a more specific figure. By calculating this angle using various groups of landmarks he is able to arrive at five slightly different picture plane angles with the resultant average of  $25.34^{\circ}$ .<sup>20</sup> This is his table:



Landmark	Angle subtended at St. Saviour's tower	Interval measured on Hollar's sketch in mm
PE [St. Paul's East]	0°	0
WT [Bulwer's water-tower]	12.3°	61.25
ML [St. Martin's, Ludgate]	0.8°	3.50
BR [St. Bride's]	8.3°	35.50
SAV [Savoy]	25.1°	100.25

Group	Bearing of picture plane calculated in degrees east of true north	
PE-WT-BR	25.42°	Calculations involving the 0.8° angle between ML-WT are so ill- conditioned as not to be worth reporting
PE-ML-BR	25.90°	
PE-WT-SAV	25.13°	
PE-ML-SAV	25.25°	
PE-BR-SAV	25.02°	
		Average 25.34°

By adding 270° to this figure of 25.34° he is able to arrive at a central ray of 295.34°. He determines that Hollar's composition extends 34.3° to either side of this central ray. He establishes that the Globe is 21mm out of an overall length of 309mm (just below Hollar's horizon) in the drawing. He chooses a central location in the "Globe Estate" as established by Braines (1144' from St. Saviour's tower along his central ray) and arrives at the following formula and solution:<sup>21</sup>

$$\frac{21.0}{309} \times 1144 \times 2 \cdot \tan 34.3^\circ = 106.07 \text{ ft}$$

Then he reduces this figure to counter the effect of anamorphosis

which he describes in preceding pages by using these formulas:<sup>22</sup>

$$\frac{50}{\cos 17.5^\circ} + \frac{50}{\cos 12.5^\circ} = 103.64$$

$$106.07 \times \frac{100}{103.64} = 102.35 \text{ ft}$$

Using Orrell's suggested 2% margin of error, the Globe's diameter surface-to-surface —————> would be in the range of 100.3' - 104.4'. This enables him to make the strong conjecture that Peter Street, responsible for the repositioning of The Theatre's timbers on the Bankside site, may very well have used a 3-rod line (49'6") as his radius and that the post-center-to-post-center diameter of the Globe is likely to have been 99'. His conclusion, then, is that Hollar was likely to have seen a surface-to-surface diameter of 100' for the Globe Playhouse.

I have reviewed Orrell's method as it will help to clarify where I depart from it. There is a high-density photograph of a detail of Hollar's drawing in Richard Hosley's study of the playhouses in Volume III of The Revels History of Drama in English.<sup>23</sup> There is evidence, I believe, for St. Clement Danes being the central ray of the composition. Fig. 5 represents the detail which has been blown up from Prof. Hosley's reproduction of the drawing. I should also add that Prof. Hosley must have used a negative other than the one used by the Yale Center for British Art (Fig. 2) for the reproduction of the original, as the Yale Center was not established until 1977 and Vol. III of The Revels History of Drama in English was published in 1975.<sup>24</sup>

My feeling is that this detail from the high-density photo used by Hosley reveals "St. C<sub>t</sub>" with a small tower within a tower to its immediate right, just to the left of the drawing's slightly off-

center crease, 2.61 mm below Hollar's horizon line.<sup>25</sup> I take the "St. C<sub>t</sub>" to be an abbreviation for St. Clement used by Hollar to lightly mark the North Thames position of his tower. This was done elsewhere with "Savoy" written out on the horizon line as pointed out by Orrell (p. 79). Later, in the etching (1647) such landmarks are given very clear written identification.

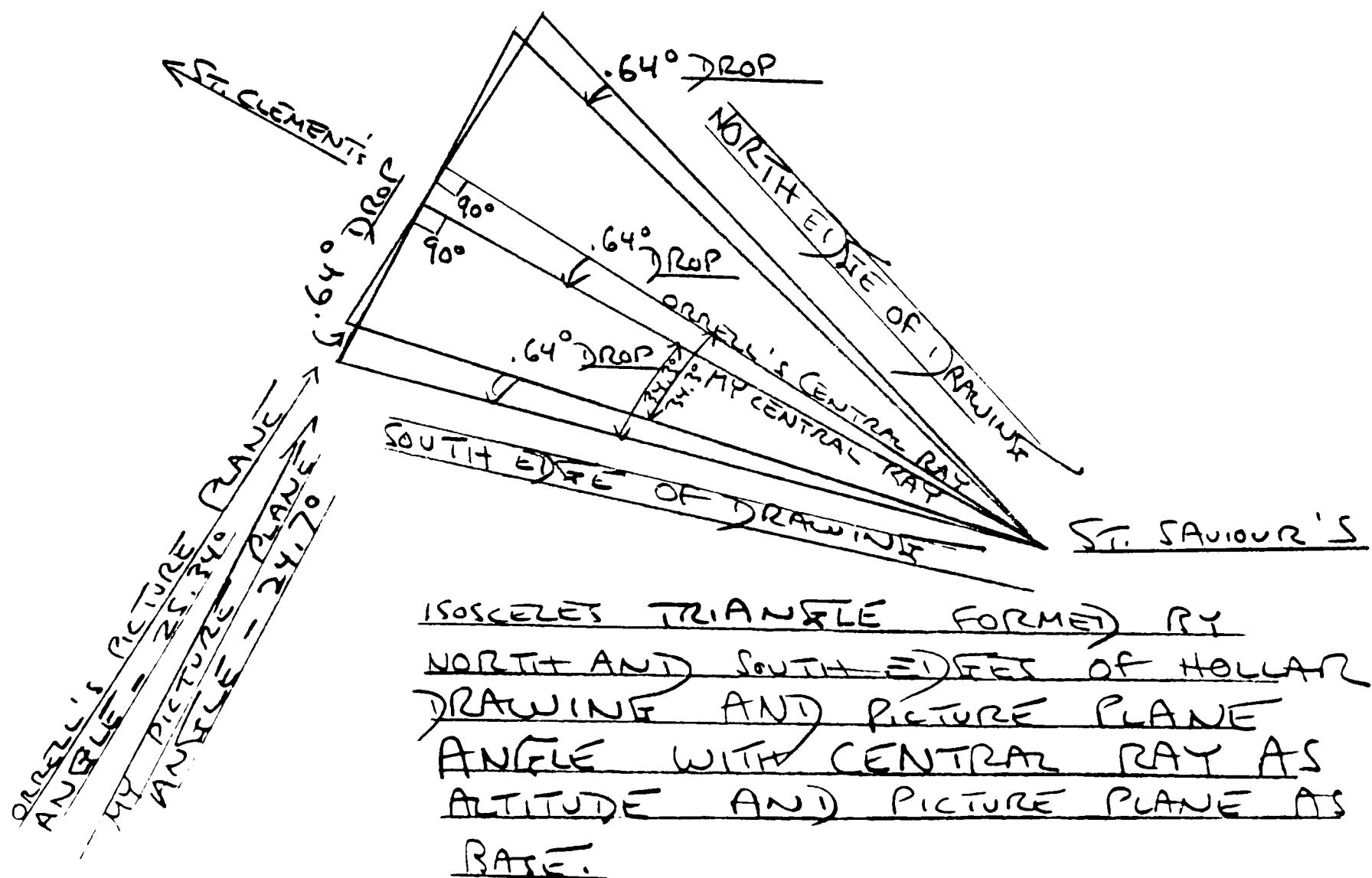
It is interesting to note that "the tower within the tower" is in the exact center of the drawing. For example, in Fig. 2 there is a small horizontal wavy line 2 mm below Hollar's horizon line (Yale reproduction) just to the left of the center crease. Under very close inspection I can just make out features similar to the Hosley high-density reproduction of the same area (Fig. 5). On the wavy line's left I see "St C" though I can't make out the period in "St." and the "t" in "C<sub>t</sub>" the way I can in the Hosley detail. The wavy line's right side has a somewhat hazy version of the "tower within the tower" configuration, though I feel it is evident and separates itself slightly from the letters to its left. In other words, in my opinion what I claim to see in the Hosley high-density reproduction underlies the small horizontal wavy line in the Yale reproduction. As 154.5 mm from the left edge of Hollar's original drawing represents the drawing's exact center according to Orrell, then 121.5 mm ( $\frac{1}{2} \times 243$  mm) is the exact center of the Yale reproduction in my possession. This point bisects what I take to be St. Clement's tower (wavy line's right) and the letter "p" in "West part" (ink script).<sup>26</sup>

I have provided a copy of St. Clement Danes' tower as it appeared in 1646 (Fig. 6).<sup>27</sup> It appears over the top of Arundel House's right side as we face north. Its shape in this drawing by Hollar is the same as that seen in his etching (1647) and his Gray's

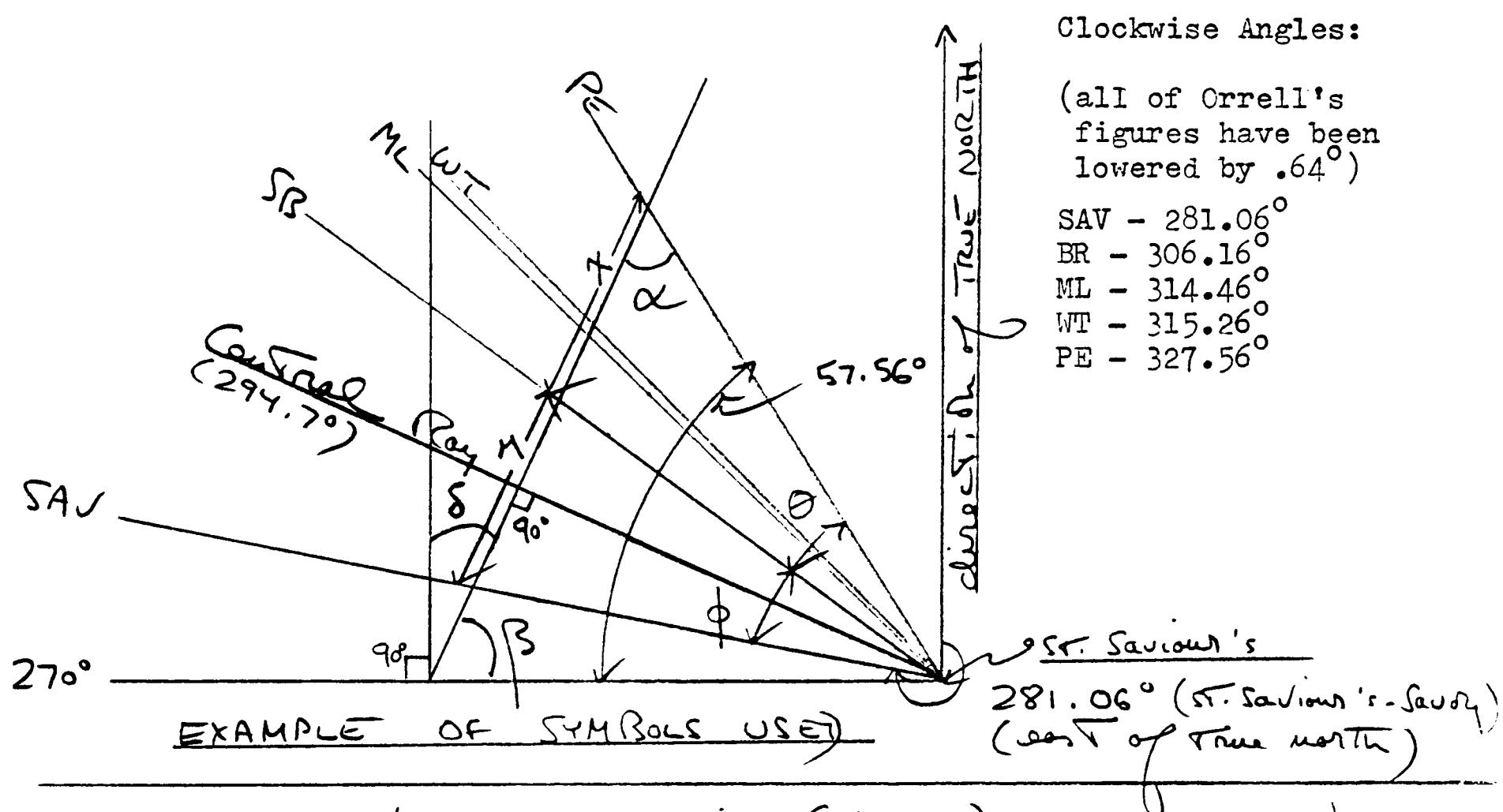
Inn to the river from West Central London (c. 1658).<sup>28</sup> It is the shape of this tower, which was in evidence until 1680-82 when Christopher Wren rebuilt the church, that Hollar would have seen. Fig. 7 is taken from the "25 Years Restoration Fund" envelope which shows the architectural history of St. Clement Danes in a series of silhouettes. The tower that Hollar saw, then, was in existence from 1390 to 1682. It is important to compare Figs. 6 and 7 of the tower with the blow-up of the high-density detail from Hosley's reproduction of the Hollar drawing (Fig. 5). It is just possible to make out the "tower within the tower" configuration. This in addition to the abbreviation "St. Ct" represents my evidence for determining that the tower of St. Clement's was used by Hollar as his central ray of composition - the point at which he viewed his composition at  $90^{\circ}$  to the picture plane. I contend that this is also the exact center of the drawing. As Orrell gives us the bearing of St. Clement Danes as  $294.7^{\circ}$  several times in the book, I determine that Hollar's central ray was  $.64^{\circ}$  lower or further south than Orrell's central ray of  $295.34^{\circ}$  arrived at trigonometrically through averaging.<sup>29</sup>

Earlier I reproduced Orrell's table in which he arrives at his picture plane angle of  $25.34^{\circ}$  ( $295.34^{\circ} - 270^{\circ} = 25.34^{\circ}$ ). I will now present my own tables which show how one can arrive at a picture plane angle of  $24.7^{\circ}$  ( $294.7^{\circ} - 270^{\circ} = 24.7^{\circ}$ ) which represents the use of St. Clement Danes as the central ray. There has been only one significant change. Because I have had to drop Orrell's central ray by  $.64^{\circ}$ , this requires that all axis lines must be dropped by  $.64^{\circ}$  in order to maintain the proper relationship of intervals between North Thames landmarks (in degrees as well as in millimeters)

as established by Orrell. These intervals are shown in Fig. 28, p. 82 of his book, but all axis lines are shown to be  $.5^\circ$  too high according to my calculations. Orrell has conceded in private correspondence that this is true of the St. Saviour's-Savoy axis line. I have determined that all other axes are influenced accordingly if one is to maintain his intervals between axes. But the bearings as given in his text are the ones to be followed according to Orrell in his 3 December 1982 letter to me. He pointed out that when using the Ordnance Survey map (1:10,000) it is necessary to add  $1.5^\circ$  to the bearings as found on the map due to the grid lines not adhering strictly to true north. In this way one arrives at bearings in terms of true north and these are the ones that appear in the text of his book.<sup>30</sup> Establishing the picture plane must be done while maintaining a  $90^\circ$  angle where central ray and picture plane intersect. The following diagram (not to scale) will describe what I am about:



As I mentioned earlier in note 20, the averaging in the table on p. 81 depends on the formula on p. 54 for arriving at unknown angles in order to determine picture plane. Using Orrell's method, then, for arriving at these angles, my table reads as follows:



$$\alpha = \sin^{-1} \left( \frac{\sin(\phi + \theta)}{\sqrt{\left[ \frac{x \sin \phi}{y \sin \theta} - \cos(\phi + \theta) \right]^2 + \sin^2(\phi + \theta)}} \right)$$

$$\beta = 180^\circ - (\alpha + 57.56^\circ)$$

$$\delta = 90 - \beta \text{ (picture plane angle)}$$

Group	$x \left( \frac{\text{in}}{\text{mm}} \right)$	$\theta \left( \text{in}^\circ \right)$	$y \left( \frac{\text{in}}{\text{mm}} \right)$	$\phi \left( \text{in}^\circ \right)$	Angle $\alpha$	Angle $\delta$ (Orrell)	Angle $\delta$ (Cuyler)
PE-WT-BR	61.25	12.3	39	9.1	57.225	25.4	24.785
PE-ML-BR	64.75	13.1	35.50	8.3	57.704	25.9	25.264
PE-WT-SAV	61.25	12.3	139.25	34.2	56.936	25.1	24.496
PE-ML-SAV	64.75	13.1	135.75	33.4	57.053	25.3	24.613
PE-BR-SAV	100.25	21.4	100.25	25.1	56.825	25.	24.385

average :  
24.785  
25.264  
24.496  
24.613  
24.385  

---

24.7086° or

Using  $\beta = 180^\circ - (\alpha + 58.2^\circ)$   
Using  $\beta = 180^\circ - (\alpha + 57.56^\circ)$

average for  $\delta$  is 24.7° (picture plane angle)

One can see from Orrell's table (p. 81) how he arrives at an average of 25.34° for his picture plane angle. Because I use a bearing to PE (Paul's East) that is .64° lower than his, this allows me to arrive at new picture plane values for the various "groups" which result in a new average of 24.7086°. 270° + 24.7° is 294.7° or the bearing to St. Clement's tower.

The entire point of going into this detail is to demonstrate that when all axes are dropped by .64° this results trigonometri-

cally in a new central ray which has a bearing that coincides exactly with St. Clement Danes' west tower.<sup>31</sup> My conclusion is that Hollar would most probably have used a strong landmark to establish the center of the composition—to anchor it, in effect. My feeling is that Orrell's average, based on his "locatable fixes," represents a sound method; but the mathematical average arrived at does not relate to any architectural feature for his central ray. It seems to me that one would want such a landmark for setting out one's central ray on the topographical glass. It is my conclusion that St. Clement's tower was not only the center of his composition but that its bearing of  $294.7^{\circ}$  becomes the central ray as well when one drops all of Orrell's axis lines by  $.64^{\circ}$ .

At first, I balked at doing this as I felt that the lines that Orrell had drawn on the Ordnance Survey map (1:10,000) and the bearings given were immovable. What cannot be moved are the intervals established by the Hollar drawing which are given in Orrell's table (p. 81). These are based on the perpendiculars drawn on his sketch (see sketch superimposed on O.S. map, Fig. 28, p. 82). However, in reviewing Orrell's description of architectural history, I have determined that a  $.64^{\circ}$  shift south on the Ordnance Survey map does not result in disregarding the landmarks as there have been some structural changes through the years which allow for a small shift in bearings. For example, St. Martin's Ludgate used to be somewhat further to the west and south than it is now.<sup>32</sup> Orrell takes this into account when arriving at his bearing of  $315.1^{\circ}$  — but this requires judiciously guided estimation on his part. St. Paul's was rebuilt after the fire of 1666, though its east end did not change drastically. Nevertheless, my new axis line at  $327.56^{\circ}$  would still



pass through its former east end it seems to me.<sup>33</sup> The most difficult situation is that of the Savoy, as only the royal chapel exists today. I know that Orrell has been guided by the scholarship in The History of the King's Works, III, in determining his position at  $281.7^{\circ}$  as the former west end of the Savoy.<sup>34</sup> I drop  $.64^{\circ}$  below this to the SW corner of the Institution of Electrical Engineers building whereas he favors the point halfway down the building's west wall. Though some 50' further south than the groundplan in The History of the King's Works would indicate (which is 290' south of the royal chapel's north face), I feel that my bearing intersects close to the point where the old west end of the Savoy would have been before the construction of Waterloo Bridge and the Victoria Embankment.<sup>35</sup> By dropping the axis line to  $281.06^{\circ}$  I am departing somewhat from those facts which Orrell uses to determine the west end of the Savoy's former position and I am not altogether happy with this as I respect the placement he has made with reference to the old Savoy Hospital groundplan. However, as my central ray has now dropped  $.64^{\circ}$  I must drop my St. Saviour's-Savoy axis line the same amount in order to maintain the  $13.64^{\circ}$  interval established by Orrell between the central ray and the west end of the Savoy. This is the consequence of having determined that St. Clement Danes' west tower represents the central ray of the composition at  $294.7^{\circ}$  and also the exact center of the drawing itself.

Now what are the consequences of this decision on the Globe's site? In 1924, in his The Site of the Globe Playhouse, Southwark, W. W. Braines established conclusively the extent of the 1598/99 Lease Transcript "Globe Estate."<sup>36</sup> I have included in Fig. 8 W. W. Braines' drawing, with drawings of mine superimposed, which repre-

sent conclusions reached by Orrell and those that I have added myself.<sup>37</sup> Braines, in turn, has stated that "the lines of Globe Alley and the common sewer, and the original frontage line of Deadman's Place, are taken from the plan accompanying the purchase of the brewery from Thrale."<sup>38</sup> I have seen the map of the Henry Thrale brewery as revised by George Gwilt (1774-1778 map date) which is in the possession of the Courage Brewery (Imperial Brewing & Leisure Limited, Anchor Terrace, Southwark Bridge, London SE1 9HS).<sup>39</sup> It is my assumption that this is the map which "underlies" the one referred to by Braines, as the brewery purchase mentioned was initiated in 1781 and concluded in 1787.<sup>40</sup> I have a photocopy in my possession and have used dimensions off of it for the purposes of my own drawings. A detail of that section of it which coincided with part of the "Globe Estate" is shown in Fig. 9.

Referring, then, to Fig. 8, one can see three 100' circles running from east to west which represent Orrell's placements for the Globe and one just below his easternmost placement which represents mine. I will be referring specifically to Orrell's conclusions stated on pp. 102-103 of his book. I will quote his conclusions in full as my departure from them (i.e. the fourth and southernmost circle furthest east) can be seen in comparison:

W. W. Braines was able to fix the east-west extent of the Hope's position fairly accurately, but the site of the Globe was an irregularly shaped piece of ground with 156 ft of frontage on the south side of Maid Lane. It is not possible to say whereabouts within this area the playhouse was actually located. Away from the Lane the plot's east-west width increased to 220 ft, but the most easterly part of this made a tongue of land too small to take a 100 ft theatre. Thus although the figures I have given above [i.e. 102.35' diameter] describe the Globe if it were placed mid-way along the whole site's east-west

length [this is the center circle of the three running from east to west and represents Orrell's most favored placement], it might have been possible to build it a few feet further west or east of the central point I have assumed. If it touched the western boundary of the site it would have been further away from Hollar and so would have been larger to register at 21mm on his glass; touching the easterly border of the northern part of the site it would have been smaller. The furthest possible spot yields a right distance from St. Saviour's of 1194 ft and a theater width of 106.82 ft; the closest possible yields a right distance of 1132 ft and a width of 101.27 ft [he had already established a favored central placement at a right distance from St. Saviour's of 1144' and a theater width of 102.35']. Both sets of figures should, I think, be treated with reserve: we have no way of knowing just where on the site the Globe was placed, east and west, but on the whole a central location seems preferable to one pressing against the boundary in any other direction than that perhaps of Maid Lane, along which most of the patrons would come.<sup>41</sup>

My drawing superimposed on that of W. W. Braines (Fig. 8) illustrates what I take to be the placements for the Globe just referred to by Orrell. With a drop of  $.64^{\circ}$  in the St. Saviour's-Savoy axis line as a result of my choice of St. Clement's west tower as the bearing of the central ray ( $294.7^{\circ}$ ), I am able to determine a new placement for the Globe which represents a  $.64^{\circ}$  drop from Orrell's easternmost placement. I retain a measurement of 1132' as the distance from St. Saviour's along my central ray because the northern half of the eastern boundary of the "Globe Estate" would still prevent me from moving appreciably closer to St. Saviour's. It should also be noticed that the new placement takes into account that a slightly new picture plane angle of  $24.7^{\circ}$  is being used as opposed to  $25.34^{\circ}$  chosen by Orrell, due to my dropping his central ray by  $.64^{\circ}$ . This will result, then, in a placement that is 12'9.6" lower than Orrell's easternmost placement. In order to maintain a picture

plane angle of  $24.7^{\circ}$  while still remaining 1132' from St. Saviour's along my central ray, I have placed the Globe's center at the eastern boundary of Fountain Alley 75' above the northern boundary of the common sewer and 79' above its southern boundary. This placement creates an angle of  $40^{\circ}$  east of the right angle to the  $42^{\circ}$  stage axis which would intersect the western end of Globe Alley's southern boundary.<sup>42</sup>

According to Orrell, the stair turrets' centers are placed <sup>about</sup>  $100^{\circ}$  apart from one another, the east stair turret being placed between  $45^{\circ}$  and  $56^{\circ}$  (east of the right angle to the  $42^{\circ}$  stage axis) and the north turret being placed between  $304^{\circ}$  and  $315^{\circ}$  (east of true north but west of the right angle to the  $42^{\circ}$  stage axis).<sup>43</sup> This would place the east stair turret, then, just to the south of the western end of Globe Alley. Looking at the line of Globe Alley in the Hollar drawing (to the south of the line of Maid Lane and running parallel to it) one sees the east stair turret immediately to the south of Globe Alley's western end. I feel that with Orrell's easternmost placement the east stair turret would not be altogether on 1598/99 Lease Transcript Land as the turret's center would end up just to the north of Globe Alley's southern boundary placing the turret on adjoining land. I am less confident that Orrell's favored central placement would show the east stair turret immediately to the south of Globe Alley. With a slightly more western placement of 12' the east stair turret would be able to posit itself further north though I don't feel this quite squares with the visual evidence from Hollar's drawing. I have tried to illustrate these relationships not only in Fig. 8, but more fully in Fig. 10 ( $1/32"=1'$ ) and Fig. 11 ( $1/16"=1'$ ). Fig. 10 still shows the relationship between my place-

ment (circle with stage delineated) and those of Orrell. Fig. 11, which is a "blow-up" of my placement, provides a 24-sided polygonal.<sup>44</sup>

My conclusion is based on Orrell's determination of the St. Saviour's-Savoy axis line at  $1.14^{\circ}$  inside the Globe's northern rim.<sup>45</sup> As my new axis line to the Savoy's west end is  $281.06^{\circ}$  (as opposed to Orrell's  $281.7^{\circ}$ ) I must maintain the same relationship with this northern rim, for Hollar's drawing shows the west end of the Savoy cutting approximately  $1/5$  of the Globe's diameter reading north to south.<sup>46</sup> The figure of  $12'9.6''$  is arrived at mathematically:

$$100' \text{ diameter} = 5^{\circ} \text{ (see notes 45 and 46)}$$

$$\frac{.64^{\circ}}{5^{\circ}} = .128$$

$$.128 \times 100' = 12.8'$$

$$\frac{8}{10} \times 12'' = 9.6''$$

$$12.8 = 12'9.6'' \text{ drop in ft. represented by } .64^{\circ} \text{ drop in St. Saviour's-Savoy axis line.}$$

I have decided that two strong  $50^{\circ}$  angles, to right and left of the line that forms a  $90^{\circ}$  angle with the Globe's  $42^{\circ}$  stage axis, point in the fundamental directions of Globe Alley's full extent and Horseshoe Alley's approach from the river Thames.<sup>47</sup> These marked the main arteries to the Globe's east and north stair turrets respectively. This results in  $100^{\circ}$  between stair turret centers.

It is interesting to note that were Orrell to use my central ray while maintaining his East-West axis for his Globe center positions he would arrive at:

<u>Distance from St. Saviour's along my central ray (294.7°)</u>	<u>Diameter</u>
1144' (central circle—Orrell's "favored position")	102.65' (instead of 102.35')
1132' (easternmost circle)	101.57' (instead of 101.27')

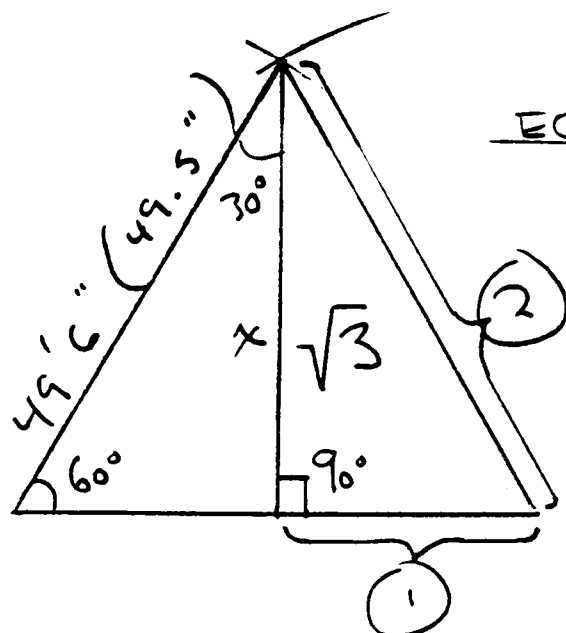
This is because he would then have to use angles of  $11.86^\circ$  and  $16.86^\circ$  from my central ray to his northern and southern rims of the Globe for determining the effect of anamorphosis, instead of  $12.5^\circ$  and  $17.5^\circ$ .

My placement, then, allows for the lowest possible diameter while still remaining within the "Globe Estate" and obedient to the reality of sighting the Savoy's west end  $1.14^\circ$  within the Globe's northern rim. It is this <sup>surface-to-surface</sup> diameter of  $101.27' \pm 2\%$  which expresses a range of  $99.24' - 103.3'$  established by Orrell as his margin of error. It is Orrell's contention that his measurements arrived at trigonometrically bring him very close to Peter Street's dimension for the Globe made possible by use of the 3-rod line (49'6"). This theory, presented by Orrell in The Quest for Shakespeare's Globe, suggests that with the 3-rod line as radius, Peter Street would arrive at a 99' post-center-to-post-center diameter. If one considers information given in the contract for the building of the Hope (Bear Garden) the "inner principall postes" were "tenn ynches square."<sup>48</sup> This would add 10" to the dimension given above resulting in a 99'10" surface-to-surface diameter. This resides within the  $99.24' - 103.3'$  range. It is interesting that this appears to be the overall dimension adopted by the Bankside Globe Project in their 29 March 1983 seminar, "The Shape of the Globe."<sup>49</sup> I endorse the idea that Peter Street would have used the 3-rod line as radius. As a result, I

have arrived at some conclusions, which are illustrated in Fig. 12.

Basically, I have determined that the Globe would have had a 43' stage, and arrive at my conclusion using a different approach from that of Orrell when he supports a 49'6" (3-rod) width for the stage. It is interesting, however, that the Bankside Globe Project is in support of the 43' dimension. By the time of the 29 March 1983 Bankside Globe Project Seminar, "The Shape of the Globe," Orrell, who was one of the major participants, has apparently concurred. The Quest for Shakespeare's Globe, in which he argues so strenuously in support of the 49'6" dimension was published the year before. Now without going into endless detail, I would like to suggest the following line of argumentation. I would agree with Orrell that "ad quadratum" reasoning results in a square with sides of 49'6" circumscribed by a circle, this circle in turn included within a square, and this square once more circumscribed by a circle. For example, this provides us with the width of the gallery at 14'6" (post-center-to-post-center). However, I don't believe that this results in a stage width of 49'6" to conform with the 3-rod line. First, I consider such a stage to be an outsize "musical comedy stage" and not in proportion with the rest of the structure, nor does it provide enough of a "surround" for those standing in the yard. How might one arrive at a 43' stage width? It is my contention that it could have been determined in the following fashion:

- 1) A 99' diameter circle yields an internal hexagon each side of which is 49'6" (i.e. the radius of the circle).
- 2) This represents 6 equilateral triangles, each side of which is 49'6".
- 3) The altitude of any one of these triangles is 42'10.44":



EQUILATERAL  
TRIANGLE  
WITH  
3-(201) SIDES

$$x = \sqrt{2^2 - 1^2}$$

$$x = \sqrt{4 - 1}$$

$$x = \sqrt{3}$$

FORMULAS

$$\sin 60^\circ = \frac{\text{opposite}}{\text{hypotenuse}}$$

$$\sin 60^\circ = \frac{x}{2}$$

$$2 \sin 60^\circ = x$$

$$x = \sqrt{3}$$

$$x = \sqrt{49.5^2 - 24.75^2}$$

$$x = \sqrt{1837.6875}$$

$$x = 42.87'$$

$$\frac{1}{.97} = \frac{12}{x}$$

$$x = 10.44$$

$$\therefore 42.87' = 42' 10.44'' \text{ height of attitude}$$



- 4) If the 42'10.44" altitude serves as radius for a new circle a new hexagon can be formed within it which has 42'10.44" sides.
- 5) This "inner hexagon" is once more made up of 6 equilateral triangles, each side of which is 42'10.44".
- 6) It is this inner hexagon which would provide the "43' dimension" (42'10.44" rounded off). One simply connects the inside corners of the "inner hexagon" to provide stage width.

This width of 43' (42'10.44") would then "chord off" 5 bays of the "inner polygonal," rather than 6 as described in The Quest for Shakespeare's Globe. It is my feeling that it was this basic stage width of 43' which was the point of departure for the Fortune, as Peter Street in 1600 was at pains to use the First Globe as his model, even though the Fortune was of "square" rather than a "circular" shape. I would agree with Orrell that one could use "ad triangulum" reasoning to arrive at the 55' dimension for the Fortune's yard. From thence, according to Orrell, "ad quadratum" reasoning prevails, resulting in a circle circumscribing this square and a square including this circle resulting in the final 80' (rounded off) width for the Fortune Playhouse structure.<sup>50</sup>

Figs. 13-15 represent "mandalas" or circles in which these internal symmetries involving squares and hexagons are observed. Fig. 15, in particular, relates these calculations to the matter of axis (the 42° west of true north axis of the Globe stage) which Orrell has determined and provides a new width of 51.63' for the decorative band on the hut's facade.<sup>51</sup>

While still dealing with the matter of the Globe's dimensions, I should remark that I arrive at a slightly lower figure for the Globe's height as I am using the 1132' distance in my calculations rather than the 1144' favored by Orrell. As we are not dealing with

the effect of anamorphosis in calculations regarding height, the formula would be as follows:

$$\frac{6.33}{309} \times 1132 \times 2 \cdot \tan 34.3^\circ = 31.64' \text{ height of Globe (to eaves)}$$

$$\frac{4.75}{309} \times 1513 \times 2 \cdot \tan 34.3^\circ = 31.73' \text{ height of Hope (to eaves)}$$

This results in:

$$\begin{array}{r} 31.73' \\ -31.64' \\ \hline \end{array}$$

.09' difference between heights to eaves of  
Hope and Globe

This brings both structures into even closer relationship than that established by Orrell and supports his argument that the two structures shared comparable dimensions. For example, if Orrell were to determine the Hope's diameter according to my central ray rather than his he would arrive at 100.05' using the following formula:

$$\frac{15.0}{309} \times 1513 \times 2 \cdot \tan 34.3^\circ = 100.20'$$

$$\frac{50}{\cos 4.46^\circ} + \frac{50}{\cos .46^\circ} = 100.15'$$

$$100.20 \times \frac{100}{100.15} = 100.05' \text{ diameter of Hope Playhouse}$$

This results in:

$$\begin{array}{r} 101.27' \\ -100.05' \\ \hline \end{array}$$

1.22' difference between Globe and Hope diameters

This brings us to the important question regarding where the Globe Playhouse's center might be found today. I have provided what I take to be the position when I state that the Globe's center might be found 75' north of the northern bank of the "common sewer"

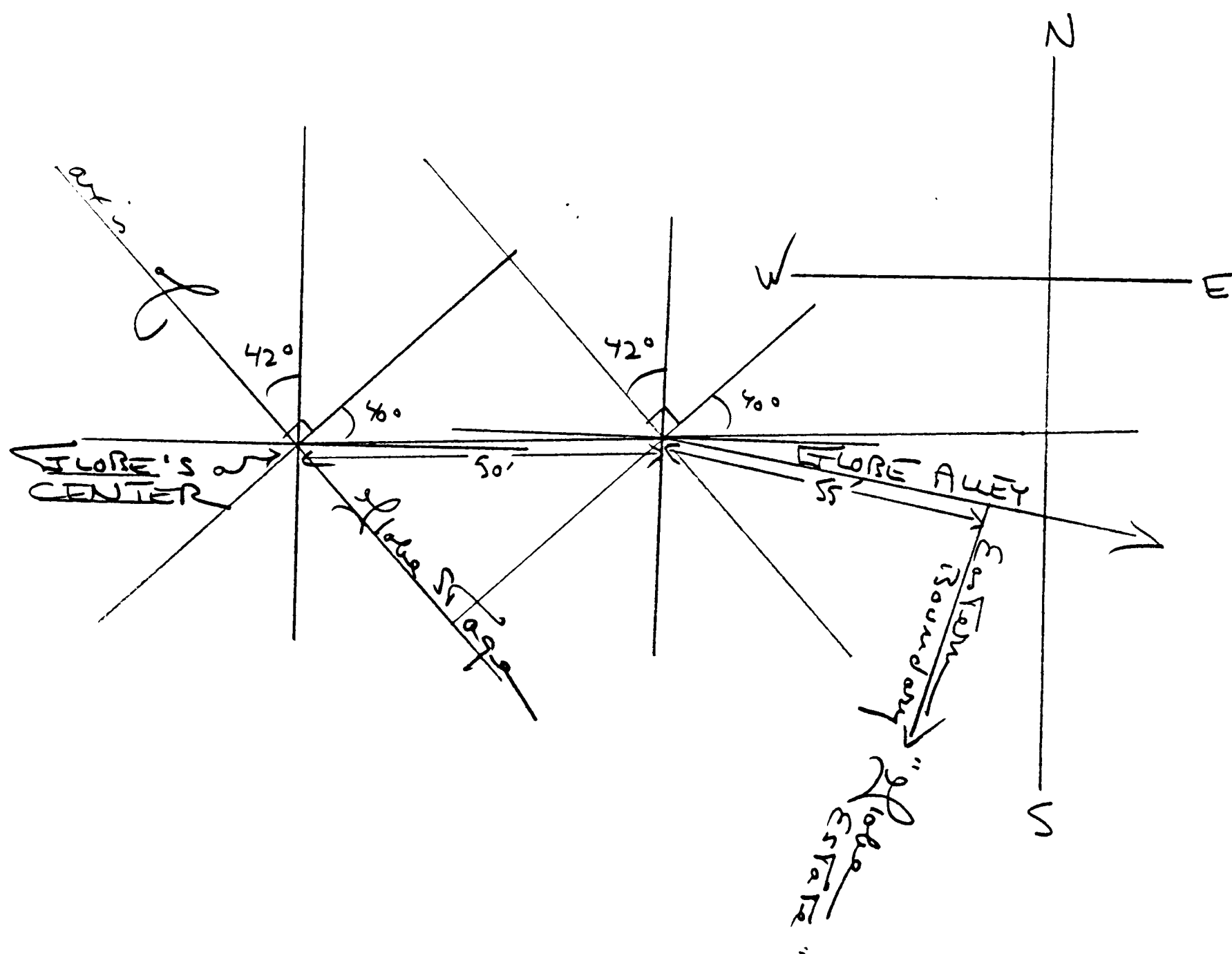
and 79' north of the southern bank of the "common sewer" along the eastern border of Fountain Alley.<sup>52</sup> Another way of stating this would be to say that the center resides 79' north of the dividing line between the present-day Anchor Terrace building and "Building No. 10" immediately to its south. This building, incidentally, has a 12' high basement, whereas the building immediately to its north behind Anchor Terrace is not basemented, though excavation must have taken place to allow for its substantial cement pilings. I point this out, because at present this building immediately behind Anchor Terrace is being demolished to make room for a car park. It is to be stripped down to ground-level, this level serving as the base for the car park. It is my belief that 200° of the Globe Playhouse might lie to the east of Fountain Alley (see Fig. 11). About half of this 200° would be under the building which is being demolished. However, there is a corridor of approximately 15' x 120' which runs between Anchor Terrace and the building immediately to its rear. A lean-to type structure exists in this area today (attached to the building which is being demolished and therefore subject to demolition as well). Now reference to Figs. 10-11 will show that were an exploratory dig to take place in this corridor one could possibly find remains of mud-pilings indicating the Globe's downstage-right side (center to downstage-right corner to the point where the stage-right side joins the inner polygonal), in addition to mud-pilings of arcs in inner and outer polygonals, north and south. As this corridor area has not been basemented nor subject to excavation for cement pilings, it would be particularly rich for archaeological inquiry. I will return to this matter later, but as I am still attempting to determine the Globe's center I will leave it for the time being.

Now the center I have determined is arrived at with reference to Orrell's easternmost placement. The dimensions of 75' and 79' mentioned above represent a 12'9.6" drop from Orrell's easternmost placement of his Globe center. However, I will suggest five additional methods of determining the Globe's center which will be used to form a "cluster of centers." Observation of their pattern could probably result in a small square of, say, 4' x 4', with a concentration of dots favoring one placement as opposed to another.

### Methods of Arriving at Globe's Center

1) 12'9.6" drop from Orrell's easternmost placement on eastern border of Fountain Alley. 75' above north bank of "common sewer," and 79' above south bank of "common sewer" (current southernmost extension of Fountain Alley).

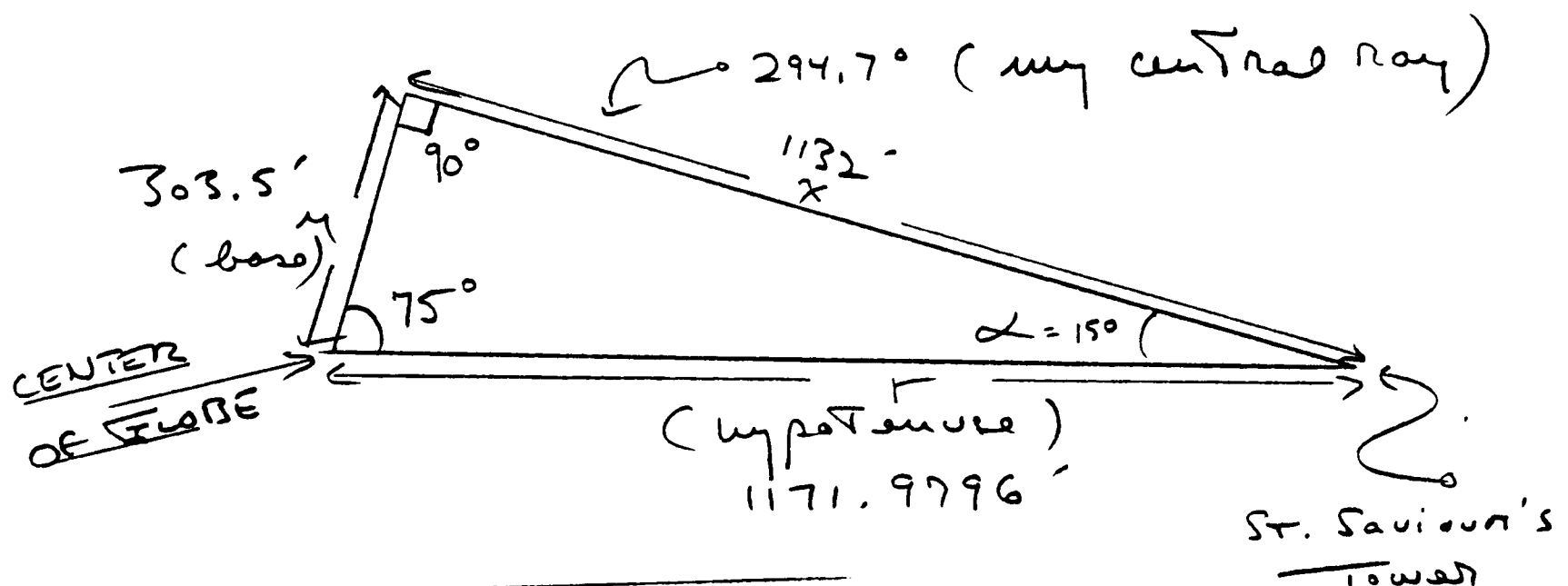
- 2) a. Establish western end of Globe Alley (southern boundary).
- b. Determine true north from this point.
- c. Establish stage axis diagonal at  $42^{\circ}$  west of true north according to Orrell.<sup>53</sup>
- d. Establish  $90^{\circ}$  to this axis.
- e. Establish  $40^{\circ}$  angle to the south of this line.
- f. Move west 50' on this  $40^{\circ}$  axis line from the western end of Globe Alley's southern border.
- g. That is where I take the center of the Globe to be. (It would be on the eastern border of Fountain Alley which is 105' from the eastern boundary of "Globe Estate," according to Braines<sup>54</sup>).
- h. The following diagram (not to scale) describes these calculations. It is helpful to relate it to Fig. 10 for the proper scale:



- 3) The Triangle (formed by connecting center of my Globe placement with  $90^\circ$  angle formed by my picture plane of  $24.7^\circ$  and my central ray of  $294.7^\circ$  to Hollar's vantage point in St. Saviour's tower)

Not to scale — see Fig. 8 for correct scale.

central ray (x) = 1132'  
hypotenuse (r) = 1171.9796'  
base of triangle (y) = 303.5'



$$y^2 + x^2 = r^2$$

$$303.5^2 + 1132^2 = 1,373,536.3$$

$$r = \sqrt{1,373,536.3}$$

$$r = 1171.9796'$$

$$\alpha = \tan^{-1} \frac{y}{x}$$

$$\alpha = \tan^{-1} \frac{303.5'}{1132'}$$

$$\alpha = 15^\circ$$

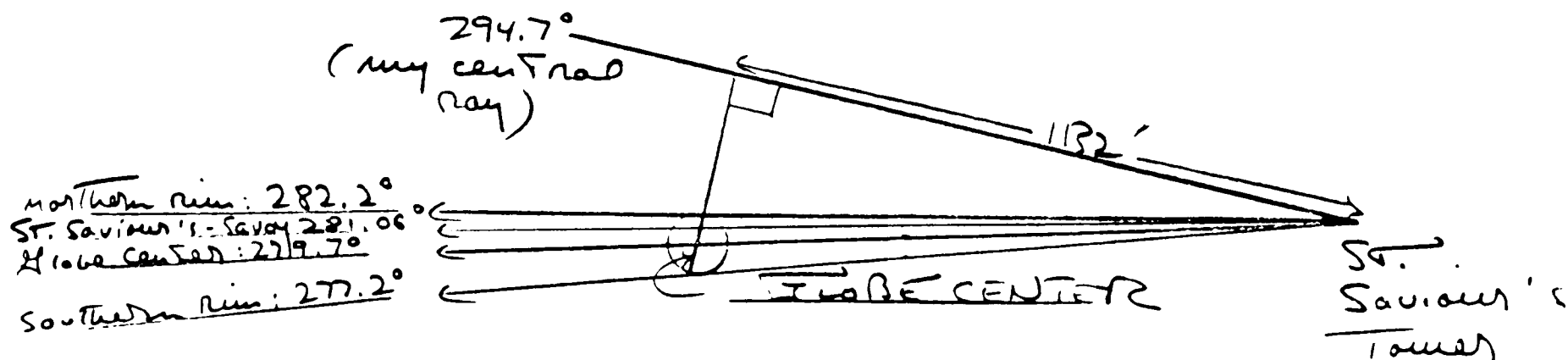
(from southernmost  
correlation in  
sw corner of tower  
according to Orrell<sup>SS</sup>)

note:  $15^\circ$  is the angle between Orrell's central ray and axis line to Globe center. I use this same angle between my central ray and my new placement of Globe's center.

Presumably the 1:1250 Ordnance Survey Map for London (Southwark "grids" TQ 3280 SW and TQ 3280 SE) would provide the best guide to distance and angles and the triangle could be plotted on it. Another technique might be derived from laser technology. Dr. Bradford Washburn, formerly Director of Boston's Museum of Science, utilized laser technology in determining distances in the Grand Canyon. Such methods of land survey might be used here and could serve as an objective "proofing" of these conclusions. Angles of the triangle I describe are known as well as distances. In laser technology, a laser beam is transmitted across an impassable distance to a selected point — a "read-out" of the distance then results. In this way distances in the Grand Canyon impassable by foot were recorded. I mention this, as the triangle I have described cuts right through existing buildings and some method of obtaining accurate measurement of distances and determination of angles would have to take place if it were to be of use in determining the Globe's center. Or possibly the laser beam method could "proof out" what was determined by means of the Ordnance Survey map.

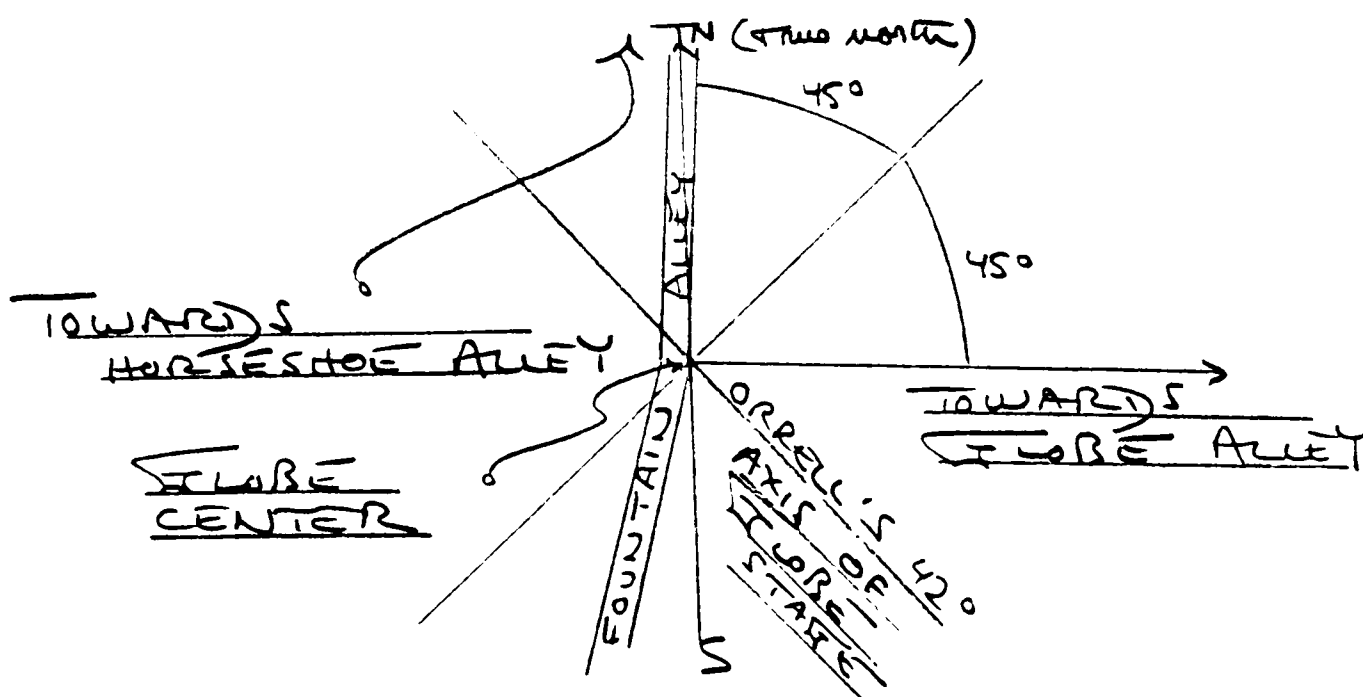
4) Using angles from SW corner of St. Saviour's tower:

- a.  $294.7^\circ$  (my central ray)  
 $-15.0^\circ$  (angle from my central ray to Globe center)  
 $279.7^\circ$  (east of true north — axis to Globe center from St. Saviour's tower)
- b. Angles to northern and southern rims include  $5^\circ$  according to Orrell.<sup>56</sup> So northern rim is  $282.2^\circ$  east of true north and southern rim is  $277.2^\circ$  east of true north. The diagram below (not to scale) will serve to illustrate:



- c. In other words, if one establishes the central ray at  $294.7^\circ$  and marks off a  $90^\circ$  angle from it at 1132' from St. Saviour's, the point at which this line intersects the angle of  $279.7^\circ$  from St. Saviour's will provide you with the Globe's center.

5) After producing many conjectural drawings and inspecting the 1774-1778 Thrale brewery map closely, I have come to the conclusion that the center of the Globe Playhouse coincides with the point at which Fountain Alley bends on its eastern border as indicated by George Gwilt on the brewery map. This squares with conclusions reached above, especially methods 1 and 2 (pp. 26-27) This is also the point at which a  $90^\circ$  angle can be said to be formed which sends one arm in the direction of Globe Alley and the other arm along Fountain Alley in the direction of Horseshoe Alley. As these were the two main arteries leading to the stair turrets, it is my conclusion that the point at which the little jog or bend occurs in Fountain Alley illustrates the position which allows the playhouse to absorb its traffic from the north and from the east (see Figs. 8 and 9). This also allows for the  $42^\circ$  axis of the stage which Orrell establishes. The diagram below (not to scale) will serve to illustrate. It should be compared with Fig. 9 in particular.





At the time of the Globe Playhouse's existence the full extent of Fountain Alley would not have been present. It eventually becomes formed as a thoroughfare between Castle Lane and Horseshoe Alley. I claim that after the playhouse was taken down the line already established by the north stair turret in the direction of Horseshoe Alley (i.e. between  $304^{\circ}$  and  $315^{\circ}$  east of true north) would eventually have a necessity to connect with Castle Lane to its south and this would account for the bend in Fountain Alley. The central point of the bend happens to accommodate the line of Globe Alley approximately  $90^{\circ}$  from the north half of Fountain Alley's eastern boundary. This would represent the arc of  $90^{\circ}$  between the walls of the stair turrets rather than the  $100^{\circ}$  arc between stair turret centers. It is immediately south of this point that Fountain Alley then begins to accommodate the line of Castle Lane.

This represents, then, a fifth way, based on a feature of the map surveyed for the Thrale brewery (1774-1778) by George Gwilt, for determining the center of the Globe. As Fountain Alley remains today at ground floor level at the rear of Anchor Terrace, headquarters of the Courage Brewery, it is possible to locate this center.

While final purchase and transfer of ownership to Barclay, Perkins & Co. was being arranged, "for the four years during which the purchase money was being paid the business was carried on under the style of H. Thrale & Company" (1781-1785).<sup>57</sup> Dr. William Martin indicates in "The Site of the Globe Playhouse of Shakespeare" that "on June 6th and 7th, 1787, the brewery held by Thrale was conveyed by Thrale's executors to Barclay and Perkins."<sup>58</sup> The George Gwilt map of the brewery (see detail in Fig. 9) was surveyed in 1774 with additions entered by Gwilt until 1778 due to western expansion. It

is this western expansion resulting in the clearance of tenements and of St. Saviour's workhouse which Hester Thrale would have seen as her husband did not die until 1781:

"For a long time, then,—or I thought it such, —my fate was bound up with the old Globe theatre, upon the Bankside, Southwark; the alley it had occupied having been purchased and thrown down by Mr. Thrale to make an opening before the windows of our dwelling-house. When it lay desolate in a black heap of rubbish, my Mother, one day, in a joke, called it the Ruins of Palmyra; and after they had laid it down in a grass-plot, Palmyra was the name it went by, I suppose, among the clerks and servants of the brewhouse; for when the Quaker Barclay bought the whole, I read that name with wonder in the Writings."—"But there were really curious remains of the old Globe Playhouse, which, though hexagonal in form without, was round within, as circles contain more space than other shapes, and Bees make their cells in hexagons only because that figure best admits of junction."<sup>59</sup>

In the lower right hand corner of the Gwilt map (1774-1778) there are two statements which refer to the western expansion after 1774 which I have mentioned above—with reference to the area A-B-C-DD-E-F (see Fig. 9): "NB the Workhoufe formerly stood thereon"; and with reference to the area 62-63-64-65-66-67-68 (see Fig. 9): "whereon formerly were standing 9 old tenements." These are the areas that represent the "overlap" of the SE section of the "Globe Estate" and the NW section of the Henry Thrale brewery.<sup>60</sup> The Thrale residence was situated on the brewery grounds on the western border of Deadman's Place.<sup>61</sup> The 1792-1800 survey of the brewery shows the garden, "Palmyra," to the east of this residence across Deadman's Place.<sup>62</sup> However, in Mrs. Thrale's account quoted above, she is referring, I believe, to the area south and slightly to the west of Globe Alley, extending westward to Fountain Alley. The eastern border of the "Globe Estate" would be 349' from Deadman's Place.<sup>63</sup>

However, as early as 1767 "tenements and buildings being ruinous and decayed have been pulled down and the said ground whereon the same stood together with the leather dressers yard adjoining thereto hath been and is now used for a drayyard and part of the running storehouse belonging to the Brewhouse yard."<sup>64</sup> As Mrs. Salusbury, mother of Mrs. Thrale, died on June 18, 1773<sup>65</sup> we must assume that the "Ruins of Palmyra" that she was referring to were more immediately to the west of the Thrale dwelling (to the east of the 1774-1778 expansion referred to above and just visible on Fig. 9) as that is where we see the "running storehouse" and "drayyard" not only in the 1774-1778 George Gwilt map but the 1792-1800 survey of the Anchor Brewery (see Fig. 9, but barely visible: 19-20-21-22, 36-37-38-39, 40-41-42-43-44-45). And so between 1767 and 1778 there was considerable western expansion of the brewery to the west of the Thrale dwelling, south of Globe Alley ("the alley it had occupied having been purchased and thrown down by Mr. Thrale"), and extending to Fountain Alley. As the residence had a height of four stories, it is possible to imagine Mrs. Salusbury and Mrs. Thrale viewing such rubble out of the rear windows of the house (see brewery plans mentioned above for clearly delineated features of Thrale residence groundplan—though not included in Fig. 9 groundplan).<sup>66</sup> By 1778 this entire area referred to above included the "running storehouse," the "drayyard," and the "stable yard" (see Fig. 9). The garden called "Palmyra" is not in evidence to the east of her dwelling in 1774-1778 (the 1774-1778 Gwilt map shows "Vacant Ground").<sup>67</sup> Subsequently, between 1778 and 1787 (date of the final "conveyance" to Barclay and Perkins) the northern half of the "Vacant Ground" must have become the garden called "Palmyra" which is eventually reflected

on the 1792-1800 brewery map. Presumably this is what is meant by Mrs. Thrale when she says, "...after they had laid it down in a grass-plot."

← Prior to her husband's death in 1781 Hester Thrale may very well have seen the Globe's center, the 115° segment of the Globe's "outer polygonal," and the 195° segment of the Globe's "inner polygonal" which would be on land shared by the Thrale brewery and the original "Globe Estate" as described in the 1598/99 Lease Transcript. After preparing the drawing which is superimposed on Braines' study (Fig. 8) and after completing many conjectural drawings leading up to the ones I have presented here (Fig. 10-15), my conclusion is that the overlay of these findings on the 1774-1778 Gwilt brewery map (Fig. 9) provides the closest approximation to what Mrs. Thrale might have seen in the way of "curious remains." The east stair turret lies immediately to the south of the end of Globe Alley which terminates at the circumference of the "outer polygonal." It illustrates the way in which the location for the Globe Playhouse which I have selected conforms to the reality of the 1774-1778 Thrale brewery survey map. This may also explain why, after the removal of the playhouse, we find that Globe Alley has a "terminus" and subsequent passage north along Blue Anchor Passage emptying into Maid Lane, rather than continuing along its path to Fountain Alley.

I will conclude this section with W. W. Braines' quotation from Concanen and Morgan's History of Southwark, referring to his results in 1924, but also applicable to mine:

The results which have been obtained agree remarkably with an account\* of the site of The

Globe given in 1795. "It was situated in what is now called Maid Lane; the north side and building adjoining extending from the west side of Counter Alley† to the north side of the passage leading to Mr. Brooks's cooperage; ‡ on the east side beyond the end of Globe Alley, including the ground on which stood the late parish workhouse, and from thence continuing to the south end of Mr. Brooks's passage. Under this building was Fountain Alley, leading from Horseshoe Alley into Castle Lane. Several of the neighboring inhabitants remember these premises being wholly taken down about fifty years ago, having remained for many years in a very ruinous state; avoided by the young and superstitious as a place haunted by those imaginary beings called evil spirits."

\* Concanen and Morgan's History of Southwark, pp. 224 f.

† Apparently another name for Blue Anchor Passage.

‡ The unnamed passage to the west of Southwark Bridge Road is described as "Passage leading to Brookes' Yard" in plan attached to a lease of 25th February, 1805, in the possession of the City of London Corporation.<sup>68</sup>

6) Mr. Rodney Herring has helped me to understand the trigonometric calculations arrived at by John Orrell, and has assisted me with a comprehension of the mathematics underlying some of my own calculations. However, he has suggested another technique for locating the Globe Playhouse which is based on the accuracy of Hollar's drawing as a topographical survey which Orrell established in The Quest for Shakespeare's Globe. Using the three "locatable fixes" of St. Paul's East (PE), St. Martin's Ludgate (ML), and St. Bride's (SB) he can add a fourth with St. Clement's tower. First of all, it was necessary for us to make an exact replica of the dimensions of Hollar's drawing on the framed glass (128 mm x 308 mm—with 309 mm just below the horizon<sup>69</sup>—see Fig. 16). Then we took exact dimensions off of the Yale Center for British Art photo reproduction of the Hollar Drawing (see Fig. 2) According to the following ratio:

Hollar Drawing:  $\Delta w$  (width in mm)  
 $\Delta h$  (height in mm)

Yale Photocopy:  $\Delta x$  (width in mm)  
 $\Delta y$  (height in mm)

$$\Delta w = \frac{309}{243} \times \Delta x$$

$$\Delta h = \frac{128}{98} \times \Delta y$$

note: The Fig. 2 Yale reproduction which appears in this thesis has slightly different dimensions from the 98mm x 243 mm reproduction originally provided by Yale for the purposes of my research.

Using this method, then, we were able to place small squares onto the glass representing Hollar's delineation of St. Paul's East (PE), St. Martin's Ludgate (ML), St. Bride's (SB), St. Clement's (SC), and the Globe (GLOBE). I set up this glass supported by a tripod in the embrasure that Hollar stood behind in Southwark Cathedral tower (SW corner of the tower — southernmost crenellation<sup>70</sup>). According to Mr. Herring one can set up another tripod at a distance from the glass that would be comparable to that used by Hollar with his eyepiece or stylus tip. Orrell has stated that the eye must be approximately 9" away from the glass when using the dimensions from Hollar's drawing.<sup>71</sup> I placed my vertical tripod arm about 6" away from the glass to enable me to use it as a "sight," thus positioning my eye about 8" or 9" from the glass (see Fig. 16). It is possible to line up the existing landmarks of PE, ML, SB, and SC as these landmarks exist today and can be seen from the tower. As a result of lining up the squares on the glass with the actual landmarks, one can use Mr. Herring's "direct comparison" method to arrive at the location of the Globe.<sup>72</sup> By viewing the outline of the Globe against the rear of the Courage bottling plant one can approximate where it might be, relative to its site. After lining up "locatable fixes" with existing landmarks, I transferred the Globe's rectangle onto a photo of the bottling plant taken previously from the tower.

After the photo from "Hollar's embrasure" was printed, the Globe's rectangle was transferred onto it (see Fig. 17). When the bottling plant buildings in the foreground of the photograph are removed (the land has been sold to the G.L.C.) and when the demolition of the building immediately to the rear of Anchor Terrace is completed, one would then be able to see the Globe's rectangle outlined on the back of the Anchor Terrace building. Through comparison with an Ordnance Survey map [London (Southwark) 1:1250 TQ3280 SW] one could determine the placement of the northern rim and the southern rim of the Globe as they intersect Fountain Alley, whose eastern boundary runs along the rear of Anchor Terrace. As approximately  $200^{\circ}$  of the playhouse lies east of Fountain Alley and its center is estimated as resting on its eastern boundary (see Fig. 9-12), then the outline of the Globe would have Fountain Alley as its base. From this method a confirmation of the diameter of 99.83' (99'10") and a height to the eaves of 31.64' could be made and a determination of the Globe's center at 49.915' ( $\frac{1}{2} \times 99.83'$ ) in from each rim. Mr. Herring feels that even with a location outlined on the rear of the bottling plant building it is possible to deduce the Globe's position at the back of Anchor Terrace with reference to distances given on the O.S. 1:1250 map and to the heights of existing buildings.

This "direct comparison" method would serve as an objective method of proof of the location of the Globe's center afforded by methods 1-5. Methods 1-5 are derived from Orrell's way of determining overall dimensions for the Globe. Method 6 only depends on Orrell's establishment of Hollar's drawing as an accurate topographical survey.

As a result of these calculations, it would be interesting to

see what kind of pattern emerged. For example, the six centers might all end up in a small "grid," say 4' x 4', which might indicate how they "cluster." Should they form a tight pattern then one could determine a center quite easily. Should 4, say, form a grouping it might suggest favoring where the "majority" seem to locate a center. Ideally, the six centers would coincide.

I will now take up an early conjecture regarding the Globe's location. In 1910, Dr. William Martin wrote his very complete article entitled "The Site of the Globe Playhouse of Shakespeare" for the Surrey Archaeological Society.<sup>73</sup> It is my contention that W. W. Braines absorbed much of Dr. Martin's information in his The Site of the Globe Playhouse, Southwark in 1924. However, he did not seem to take up the matter mentioned in Dr. Martin's "Postscript."<sup>74</sup> In this section of the article, Dr. Martin raises the possibility that "a wooden staging ... at a depth of five to seven feet below ground level" was found in 1891 when the ground-floor of No. 10 Cellar in the brewery was being lowered.<sup>75</sup>

Without going into too much detail I would like to comment first of all that No. 10 Cellar lies immediately to the south of the "common sewer" and would therefore have been in the Bishop of Winchester's Park at the time of the 1598/99 Lease Transcript.<sup>76</sup> Therefore I see no possibility of entertaining a conjecture that the "staging" referred to by Dr. Martin could possibly represent any portion of the Globe. However, the description in the "Postscript" is of interest to me and I will repeat it here:

In the year 1891, the ground-floor of No. 10 Cellar in the Brewery was being lowered, this cellar lying to the south of and being contig-



uous to the workhouse plot. According to the testimony of Messrs. H. W. Pinder, Clerk of the Works, T. A. Pinder, and Ned Wright, who were engaged upon the work, a wooden staging was discovered at a depth of five to seven feet below the ground level. The staging was supported on the mudpiling usual to the locality, and was composed of "plates," or joists, about four feet apart, each of which carried two or three courses of "Stretcher" bricks. The bricks supported other plates across which were laid floor-boards of pitch-pine. The shape of the staging was semi-circular with the flat side towards the north. The size, so far as can be remembered, was about thirty feet across, or, say, forty feet long by thirty feet wide.<sup>77</sup>

Though this cellarage does not represent a portion of the Globe in my estimation, I do believe that it reveals local features of construction at a distance, say, 100' from the Globe's center. There is no way I have of knowing how old the building may have been but it brings to mind dimensions and methods of construction which might have been true of the Globe's cellarage as well if one were to be found. For example, it would be most interesting to discover that a similar structure represented the cellarage of the Globe and were to be found under the Globe's stage-right side to the east of Fountain Alley today. Topham Forrest has provided a cross-section of the Globe in his "conjectural reconstruction" at the end of Braines' book.<sup>78</sup> He is one of the few who seems<sup>1</sup> to believe in the possibility of an excavated area under the stage. The consensus opinion in the Bankside Globe Project 29 March 1983 seminar seems to discredit such a theory on the grounds that the land was too marshy. In "The Problems" section of the report, John Orrell states, "Because the original site was marshy it is unlikely to have been much excavated, but the yard surface must have sloped a little for drainage."<sup>79</sup> I feel that a minimal excavation of anywhere from

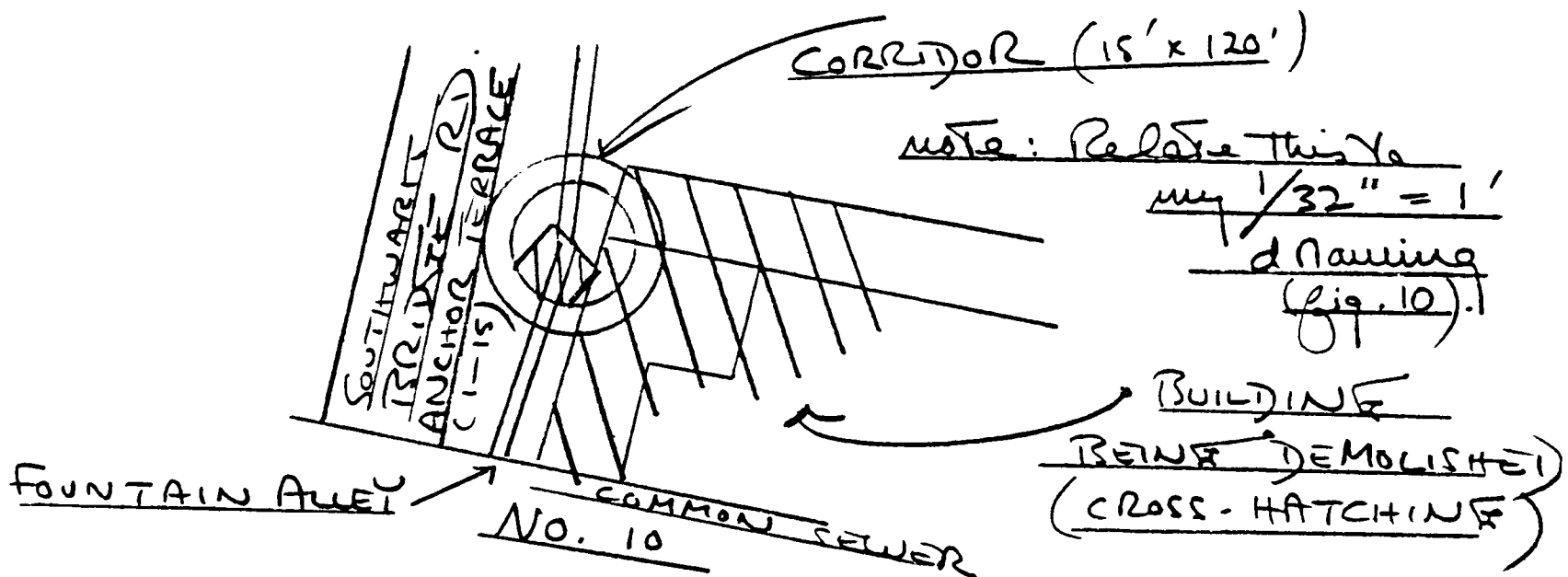
3'-7' might have taken place under a stage of approximately 4'-5' in height. It is interesting, for example, to see the 1662 engraving eventually adapted as a frontispiece for Francis Kirkman's The Wits, or Sport upon Sport (1672) (The Riverside Shakespeare, Plate 10, following p. 494). The spectators are seen on three sides of the stage which appears to be at chest height or approximately 4'. A slight excavation might provide more than just "crawl-space" underneath the stage. The cellarage's pitch-pine floor-boards might still be preserved beneath the ground in much the same manner as that described by Dr. Martin for a building approximately 100' to its south. If so, the angle and the dimensions represented by them would provide an entire orientation for the playhouse itself and provide hard evidence about its overall dimensions. At the very least, evidence might be found for the stage right support for "The Heavens."

I will turn now to an examination of the site as it exists today and its archaeological implications in terms of the Globe Playhouse. Anchor Terrace, headquarters of the Courage Brewery, is being retained by Courage, though its bottling plant, contiguous to this property, has been sold to the G.L.C. The area immediately behind and to the east of 1-15 Anchor Terrace, however, has been retained by Courage as well. At present a four-storey brewery building is being demolished to make way for a carpark and is being stripped to ground-level as I mentioned earlier. Reference to Savills development brochure, published from what I can gather in 1982, "Southwark Bridge Site London SE1," provides an extremely clear picture, through aerial photography and a reprint of Ordnance Survey material, of the area under discussion.<sup>80</sup>

Reference to the detail from the Ordnance Survey map provided in the Savills' publication or reference to the Ordnance Survey 1:1250 map of London [Southwark (TQ 3280 SW)] shows the building behind Anchor Terrace to be 120' from its SW corner to its NW corner (i.e. from the southern bank of the "common sewer" or the end of Fountain Alley to a point 120' north). Its southern border runs along the angle of the "common sewer" and separates it from the above-mentioned Building No. 10 which has a basement of approximately 12' (see quote from Dr. Martin's article on pp. 38-39). It rests upon the "workhouse plot" contiguous to No. 10 (reference to Fig. 10 shows the workhouse site to the right of the N-S dotted line in the SE section of the "Globe Estate"). The building immediately behind Anchor Terrace covers an area, then, that includes about half of that portion of the Globe which lay east of Fountain Alley. I have argued that  $200^{\circ}$  of the Globe lay east of Fountain Alley and so one might say that approximately one-third of the Globe might be said to lie beneath the building to the rear of Anchor Terrace which is being demolished.

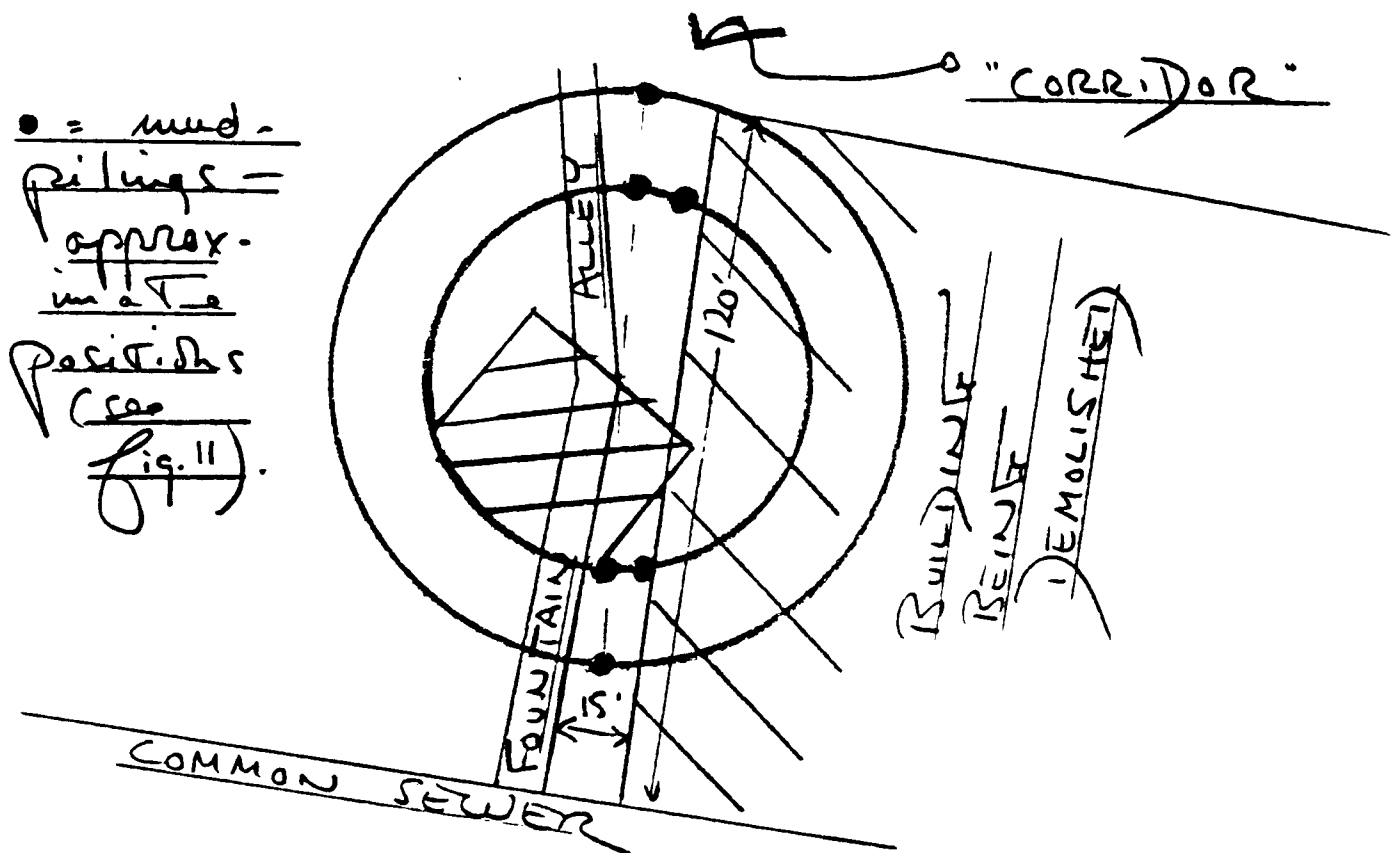
Turning to the detail from the Henry Thrale brewery (Fig. 9) we see that the western extent of the brewery which ran along Fountain Alley had a measurement of 110' if we use Gwilt's scale for his 1774-1778 brewery map. This distance is roughly comparable to the distance of the above-mentioned brewery building's western wall. It is this building, plus its lean-to that attaches it to 1-15 Anchor Terrace (a corridor of about 15' x 120') which would cover that part of the Globe Playhouse foundation which Mrs. Thrale might have seen, i.e.  $115^{\circ}$  of the "outer polygonal" (8 mud-pilings) and  $195^{\circ}$  of the "inner polygonal" (13 mud-pilings). Curiously, the "corridor" of 15' x 120' covered by the lean-to building which

attaches Anchor Terrace to the building which is being demolished would cover the stage-right side (center-stage to stage-right corner to that point where stage-right joins the "inner polygon"). A drawing (not to scale) will serve to Illustrate:



From an archaeological standpoint, it is important to remember that this building immediately to the rear of Anchor Terrace is not basemented. However, substantial cement pilings have been placed to support a four-storey structure designed to carry considerable weight due to brewery operations. Therefore the excavation required for these concrete pilings must have been quite extensive. However, there does not seem to be evidence of basementing or cement pilings for the 15' x 120' "corridor" to the immediate east of Fountain Alley. An exploratory dig in this corridor might reveal the possibility of sub-platforming for a cellarage under the stage-right side (the stage-left side being under Anchor Terrace and therefore inaccessible). And as suggested earlier, there might also be evidence of the support for "The Heavens" in the down-stage right area (the support would reside just within the confines of this "corridor"). Enough might be found in the way of mud-pilings for inner and outer

polygons to establish arcs which could reveal the total circumference measurements (approximately 1 mud-piling for the "outer polygon" and 2 for the "inner polygon" would be covered by the "corridor," though the northern one would be beyond the 120' dimension). Again, a drawing (not to scale) will serve to illustrate:



Such a dig might provide a determination of the Globe's center and possible evidence of a cellarage. This, in turn, would provide dimensions for the Globe Playhouse stage, its width and depth. Also revealed would be the point where the stage joins the gallery on its stage-right side, the width of the gallery, and the formation of, say, 4 of the 24 bay divisions, segments of 2 to the north and 2 to the south. Even from such spare information one would arrive at the radius and diameter of the playhouse.

Should more in the way of mud-pilings be revealed by a consideration of what lies under the ground-level of the building being demolished one might see the "curious remains" that Mrs. Thrale saw

herself. From such arcs of  $115^{\circ}$  and  $195^{\circ}$  and the added feature of an east stair turret structure one could gather far more information about the Globe's polygonal shape and the orientation of its entrances, for what could be found regarding one side of the Globe's structure (i.e. its eastern half) is likely to be true of its other side. It is my contention that the excavations necessary for the cement pilings for the four-storey building being demolished would not be so extensive as to eradicate totally the possibility of the existence of enough mud-pilings to provide us with arcs. These would reveal information about the possible 24-sided polygonal shape which I have suggested in this chapter and which others such as Richard Hosley and John Orrell have established so admirably.

Having spent time in my attempt to illustrate a location for the Globe Playhouse, what bearing does this investigation have on Shakespeare's plays and what possible connection could there be with the work of C. G. Jung? I will try to answer these questions with reference to Jung's Tavistock Lectures,<sup>81</sup> and in this chapter where I am dealing with the Globe Playhouse, I would like to use Hamlet for purposes of illustration.<sup>82</sup>

The Tavistock Lectures represented Jung's attempt to communicate his views to the English psychiatric community. Born in 1875, Jung delivered them in 1935 at a time when his fundamental theories had developed into a cohesive form. The subsequent title for these lectures, Analytical Psychology: Its Theory and Practice, indicates that this event serves as "abstract" for the kind of expansive treatment we see in the Collected Works.<sup>83</sup>

Central to Jung's work was his experience with "mandalas" which simply means "circles" and is derived from Sanskrit. I have already

mentioned these matters earlier (p. 2 and note 8) where it is seen that as early as 1918 and 1920 this kind of experience had gained importance for Jung (his first mandala was drawn in 1916). In Memories, Dreams, Reflections, Jung devotes quite an extensive section to mandalas (particularly Chapter VI, "Confrontation with the Unconscious," pp. 195-199). I would like to present some of his conclusions here before relating them to his treatment of the same subject in the Tavistock Lectures and subsequently with reference to Hamlet and the Globe Playhouse:

Some years later (in 1927) I obtained confirmation of my ideas about the center and the self by way of a dream.

. . . . .

This is the dream I mentioned earlier: I found myself in a dirty, sooty city. It was night, and winter, and dark, and raining. I was in Liverpool. With a number of Swiss — say, half a dozen — I walked through the dark streets. I had the feeling that there we were coming from the harbor, and that the real city was actually up above, on the cliffs. We climbed up there. It reminded me of Basel, where the market is down below and then you go up through the Totengässchen ("Alley of the Dead"), which leads to a plateau above and so to the Petersplatz and the Peterskirche. When we reached the plateau, we found a broad square dimly illuminated by street lights, into which many streets converged. The various quarters of the city were arranged radially around the square. In the center was a round pool, and in the middle of it a small island. While everything round about was obscured by rain, fog, smoke, and dimly lit darkness, the little island blazed with sunlight. On it stood a single tree, a magnolia, in a shower of reddish blossoms. It was as though the tree stood in the sunlight and were at the same time the source of light. My companions commented on the abominable weather, and obviously did not see the tree. They spoke of another Swiss who was living in Liverpool, and expressed surprise that he should have settled here. I was carried away by the beauty of the flowering tree and the sunlit

island, and thought, "I know very well why he has settled here." Then I awoke.

. . . . .

This dream represented my situation at the time. I can still see the grayish-yellow raincoats, glistening with the wetness of the rain. Everything was extremely unpleasant, black and opaque—just as I felt then. But I had had a vision of unearthly beauty, and that was why I was able to live at all. Liverpool is the "pool of life." The "liver," according to an old view, is the seat of life—that which "makes to live."

This dream brought with it a sense of finality. I saw that here the goal had been revealed. One could not go beyond the center. The center is the goal, and everything is directed toward that center. Through this dream I understood that the self is the principle and archetype of orientation and meaning. Therein lies its healing function. For me, this insight signified an approach to the center and therefore to the goal. Out of it emerged a first inkling of my personal myth.

After this dream I gave up drawing or painting mandalas. The dream depicted the climax of the whole process of development of consciousness. It satisfied me completely, for it gave a total picture of my situation. I had known, to be sure, that I was occupied with something important, but I still lacked understanding, and there had been no one among my associates who could have understood. The clarification brought about by the dream made it possible for me to take an objective view of the things that filled my being.

Without such a vision I might perhaps have lost my orientation and been compelled to abandon my undertaking. But here the meaning had been made clear. When I parted from Freud, I knew that I was plunging into the unknown. Beyond Freud, after all, I knew nothing; but I had taken the step into darkness. When that happens, and then such a dream comes, one feels it as an act of grace.<sup>84</sup>

He goes on to mention that his later writing was in fact a "distillation" of these initial experiences of "confrontation with the unconscious" which lasted from his break with Freud, occurring in 1913 according to Anthony Storr,<sup>85</sup> until the late 1920's as indicated by the above-related dream. I mention this in detail as sup-



port for the stress Jung places on mandalas, which at first seems a somewhat foreign and peripheral notion and yet was central to Jung's personal development. By the 1935 Tavistock Lectures I sense the importance of these earlier "mandala experiences" in his treatment of the "Toledo Dream" in "Lecture Four" in which a "groundplan" is once more described:

As the old capital of Spain, Toledo was a very strong fortification and the very ideal of a feudal city, a refuge and stronghold which could not easily be touched from outside. The city represents a totality, closed in upon itself, a power which cannot be destroyed, which has existed for centuries and will exist for many centuries more. Therefore the city symbolizes the totality of man, an attitude of wholeness which cannot be dissolved.

. . . . .

So these depths, that layer of utter unconsciousness in our dream, contain at the same time the key to individual completeness and wholeness, in other words to healing. The meaning of "whole" or "wholeness" is to make holy or to heal. The descent into the depths will bring healing. It is the way to the total being, to the treasure which suffering mankind is forever seeking, which is hidden in the place guarded by terrible danger. This is the place of primordial unconsciousness and at the same time the place of healing and redemption, because it contains the jewel of wholeness. It is the cave where the dragon of chaos lives and it is also the indestructible city, the magic circle or temenos, the sacred precinct where all the split-off parts of the personality are united.

The use of a magic circle or mandala, as it is called in the East, for healing purposes is an archetypal idea. When a man is ill the Pueblo Indians of New Mexico make a sand-painting of a mandala with four gates. In the centre of it they build the so-called sweat-house or medicine-lodge, where the patient has to undergo the sweat-cure. On the floor of the medicine-lodge is painted another magic circle—being thus placed in the centre of the big mandala—and in the midst of it is the bowl with the healing water. The water symbolizes the entrance to the underworld. The healing process

in this ceremony is clearly analagous to the symbolism which we find in the collective unconscious. It is an individuation process, an identification with the totality of the personality, with the self. In Christian symbolism the totality is Christ, and the healing process consists of the imitatio Christi. The four gates are replaced by the arms of the cross.<sup>86</sup>

Aniela Jaffé recorded and edited Memories, Dreams, Reflections and it is her chapter in Man and his Symbols<sup>87</sup> which I would like to turn to now. I feel it provides the "linkage" between the mandala groundplan of cities provided in the dreams cited above and the mandala groundplans of buildings themselves:

Whether in classical or in primitive foundations, the mandala ground plan was never dictated by considerations of aesthetics or economics. It was a transformation of the city into an ordered cosmos, a sacred place bound by its center to the other world. And this transformation accorded with the vital feelings and needs of religious man.

Every building, sacred or secular, that has a mandala ground plan is the projection of an archetypal image from within the human unconscious onto the outer world. The city, the fortress, and the temple [and for that matter The Globe] become symbols of psychic wholeness, and in this way exercise a specific influence on the human being who enters or lives in the place [or who performs there and receives that performance]. (It need hardly be emphasized that even in architecture the projection of the psychic content was a purely unconscious process. "Such things cannot be thought up," Dr. Jung has written, "but must grow again from the forgotten depths if they are to express the deepest insights of consciousness and the loftiest intuitions of the spirit, thus amalgamating the uniqueness of present-day consciousness with the age-old past of humanity.")<sup>88</sup>

Relating what has been said above to the architecture of the Globe Playhouse reveals a simple but profound truth. The soliloquy was the means whereby the soul was disclosed. In Hamlet, prior to each soliloquy, we often find "Exeunt all but Hamlet." Simply stated,

he is no longer "in public" and is free to speak the "heart of the matter." I mention this as the Globe's architecture, with its stage thrusting to the midst of the yard, allowed these disclosures to radiate out from the building's center. When one thinks of Hamlet's emotion late in the play, "Thou wouldst not think how ill all's here about my heart ..." (Ham. V.ii.212-213), the soliloquy is where we have come to know that heart. Using Jungian imagery, the soliloquy takes place in that "sacred precinct" where Hamlet gets to be himself and drops the "antic disposition" (Ham. I.v.172). The healing process for what Claudius describes as his "transformation," "Sith nor th'exterior nor the inward man / Resembles that it was." (Ham. II.ii.6-7), must take place during these soliloquies. This is where he must put himself back together again—in effect, resemble himself. The experience of his father's visitation is really one in which the voice from the ancestral past reminds him of his true identity. James Kirsch → in Shakespeare's Royal Self states:

... it is of the essence of the play that psychic reality, and in particular the world of the dead, is as valid as the world of the living.<sup>89</sup>

. . . . .

In the case of Hamlet, the Ghost is clearly characterized as the archetype of the King. The King, as Jung has shown, always carries the archetype of the Self, and also the royal insignia of the Self—the crown, the scepter and the orb. Therefore, Hamlet's meeting with the ghost of his father also means meeting his own Self, compelling Hamlet to face himself.<sup>90</sup>

Thus he is under obligation to become what he is — the heir to the throne. Claudius' action of murder has fractured this natural progression:

Now I am alone.

O, what a rogue and peasant slave am I!  
 Is it not monstrous that this player here,  
 But in a fiction, in a dream of passion,  
 Could force his soul so to his own conceit  
 That from her working all the visage wann'd,  
 Tears in his eyes, distraction in his aspect,  
 A broken voice, an' his whole function suiting  
 With forms to his conceit? And all for nothing,  
 For Hecuba!  
 What's Hecuba to him, or he to [Hecuba],  
 That he should weep for her? What would he do  
 Had he the motive and [the cue] for passion  
 That I have? He would drown the stage with tears,  
 And cleave the general ear with horrid speech,  
 Make mad the guilty, and appall the free,  
 Confound the ignorant, and amaze indeed  
 The very faculties of eyes and ears. Yet I,  
 a dull and muddy-mettled rascal, peak  
 Like John-a-dreams, unpregnant of my cause,  
 And can say nothing; no, not for a king,  
 Upon whose property and most dear life  
 A damn'd defeat was made. Am I a coward?  
 Who calls me villain, breaks my pate across,  
 Plucks off my beard and blows it in my face,  
 Tweaks me by the nose, gives me the lie i' th' throat  
 As deep as to the lungs? Who does me this?  
 Hah, 'swords, I should take it; for it cannot be  
 But I am pigeon-liver'd, and lack gall  
 To make oppression bitter, or ere this  
 I should 'a' fatted all the region kites  
 With this slave's offal. Bloody, bawdy villain!  
 Remorseless, treacherous, lecherous, kindless villain!  
 Why, what an ass am I! This is most brave,  
 That I, the son of a dear [father] murdered,  
 Prompted to my revenge by heaven and hell,  
 Must like a whore unpack my heart with words,  
 And fall a-cursing like a very drab,  
 A stallion. Fie upon't, foh!  
 About, my brains! Hum—I have heard  
 That guilty creatures sitting at a play  
 Have by the very cunning of the scene  
 Been strook so to the soul, that presently  
 They have proclaim'd their malefactions:  
 For murder, though it have no tongue, will speak  
 With most miraculous organ. I'll have these players  
 Play something like the murder of my father  
 Before mine uncle. I'll observe his looks,  
 I'll tent him to the quick. If 'a do blench,  
 I know my course. The spirit that I have seen  
 May be a [dev'l], and the [dev'l] hath power  
 T'assume a pleasing shape, yea, and perhaps,  
 Out of my weakness and my melancholy,  
 As he is very potent with such spirits,  
 Abuses me to blame me. I'll have grounds

More relative than this—the play's the thing  
Wherein I'll catch the conscience of the King.

(Ham. II.ii.549-605)

It is interesting in this regard to look back at Jung's statement from "The History and Psychology of a Natural Symbol" in Psychology and Religion:

The inclosure, as we have seen, has also the meaning of what is called in Greek a τέμενος, the precincts of a temple or any isolated sacred place. The circle, in this case, protects or isolates an inward process that should not become mixed with things outside. Thus the mandala repeats symbolically archaic ways and means which were formerly concrete realities. As I have already mentioned, the inhabitant of the temenos was the god. But the prisoner, or the well-protected dweller in the mandala, does not seem to be a god, in as much as the symbols used, stars, for instance, crosses, globes, and so on do not mean a god, but rather an apparently most important part of the human personality. One might almost say that man himself, or at least his innermost soul, was the prisoner or the protected inhabitant of the mandala. Since modern mandalas have amazingly close parallels in ancient magic circles, in the center of which we usually find the deity, it is evident that in the modern mandala man—the complete man—has replaced the deity.<sup>91</sup>

This is fundamentally what is disclosed in the soliloquies of a Shakespearean play but with greatest resonance in Hamlet. The Elizabethan playhouse was a particularly apt structure for this convention. The subsequent retirement of the stage behind the proscenium arch took the theater away from this ritualistic aspect where what is celebrated is the mystery in the middle of the magic circle rather than the display within the picture frame.

Nowhere is this more apparent than at the conclusion of Act I. If we remind ourselves of the importance of the underworld and the



projection into the present of the ancestral past, isn't it appropriate that Hamlet's oath should be sworn with the Ghost's prompting from the "cellarage?" Whether or not archaeological investigation should ever reveal possible excavation under the Globe stage, the presence of Hamlet's father strikes me as coming from the bowels of the earth — what Jung and the ancient Greeks called "chthonic," reminding him as the Erinyes once did of blood spilled and the need for revenge:

In the light of such historical parallels the mandala either symbolizes the divine being, hitherto hidden and dormant in the body and now extracted and revived, or it symbolizes the vessel or room in which the transformation of man into a divine being takes place.<sup>92</sup>

Hamlet must become his entire self to take on the tremendous task of revenge—he is, in effect, the scourge of God (Ham. III.iv.173-175). These transactions take place downstage center, on and under the thrust stage extending to the middle of the yard:

Ham. Touching this vision here,  
It is an honest ghost, that let me tell you.  
For your desire to know what is between us,  
O'ermaster't as you may. And now, good friends,  
As you are friends, scholars, and soldiers,  
Give me one poor request.  
Hor. What is't, my lord, we will.  
Ham. Never make known what you have seen tonight.  
Both [Hor., Mar.]. My lord, we will not.  
Ham. Nay, but swear't.  
Hor. In faith,  
My lord, not I.  
Mar. Nor I, my lord, in faith.  
Ham. Upon my sword.  
Mar. We have sworn, my lord, already.  
Ham. Indeed, upon my sword, indeed.  
Ghost cries under the stage.  
Ghost. Swear.  
Ham. Ha, ha, boy, say'st thou so? Art thou there,  
truepenny?  
Come on, you hear this fellow in the cellarage,  
Consent to swear.

Hor. Propose the oath, my lord.  
 Ham. Never to speak of this that you have seen,  
 Swear by my sword.  
 Ghost. [Beneath.] Swear.  
 Ham. Hic et ubique? Then we'll shift our ground.  
 Come hither, gentlemen,  
 And lay your hands again upon my sword.  
 Swear by my sword  
 Never to speak of this that you have heard.  
 Ghost. [Beneath.] Swear by his sword.  
 Ham. Well said, old mole, canst work i' th' earth  
 so fast?  
 A worthy pioner! Once more remove, good friends.  
 Hor. O day and night, but this is wondrous strange!  
 Ham. And therefore as a stranger give it welcome.  
 There are more things in heaven and earth, Horatio,  
 Than are dreamt of in your philosophy.  
 But come—  
 Here, as before, never, so help you mercy,  
 How strange or odd some'er I bear myself—  
 As I perchance hereafter shall think meet  
 To put an antic disposition on—  
 That you, at such times seeing me, never shall,  
 With arms encumb'ed thus, or this headshake,  
 Or by pronouncing of some doubtful phrase,  
 As "Well, well, we know," or "We could, and if we would,"  
 Or "If we list to speak," or "There be, and if they  
 might,"  
 Or such ambiguous giving out, to note  
 That you know aught of me—this do swear,  
 So grace and mercy at your most need help you.  
 Ghost. [Beneath.] Swear. [They swear.]  
 Ham. Rest, rest, perturbed spirit! So, gentlemen,  
 With all my love I do commend me to you,  
 And what so poor a man as Hamlet is  
 May do t'express his love and friending to you,  
 God willing, shall not lack. Let us go in together,  
 And still your fingers on your lips, I pray.  
 The time is out of joint—O cursed spite,  
 That ever I was born to set it right!  
 Nay, come, let's go together. Exeunt.

(Ham. I.v.137-190)

We are not dealing with the top layer of consciousness here, but a  
 chthonic disturbance where Hamlet's intuition regarding Claudius'  
 succession and the "o'erhasty marriage" is synchronized with the  
 Ghost's seismic restlessness.<sup>93</sup> In "Dogma and Natural Symbols,"  
 from Psychology and Religion, Jung selects a patient's dream in which  
 an "ape" refers to "the dreamer's instinctive personality which he

had completely neglected in favor of an exclusively intellectual attitude" ["And thus the native hue of resolution / Is sicklied o'er with the pale cast of thought ... "]

(Ham. III.i.83-84):

The "reconstruction " of the ape means the rebuilding of the instinctive personality within the framework of the hierarchy of consciousness. Such a reconstruction is only possible if accompanied by important alterations of the conscious attitude. The patient was naturally afraid of the tendencies of the unconscious, because they hitherto had revealed themselves to him in their most unfavorable form ["The spirit that I have seen / May be a [Dev'l], and the [dev'l] hath power / T'assume a pleasing shape, yea, and perhaps, / Out of my weakness and melancholy, / As he is very potent with such spirits, / Abuses me to damn me." (Ham. II.ii.598-603)].

. . . . .

[If] He would be a new being, in other words, the patient has to undergo an important change through the reintegration of his hitherto split-off instinctivity, and is thus to be made over into a new man. The modern mind has forgotten those old truths that speak of the death of the old man and of the making of a new one, of spiritual rebirth and similar old-fashioned "mystical absurdities."

. . . . .

But our modern attitude looks back proudly upon the mists of superstition and of medieval or primitive credulity and entirely forgets that it carries the whole living past in the lower stories of the skyscraper of rational consciousness. Without the lower stories our mind is suspended in mid-air. No wonder that it gets nervous. The true history of the mind is not preserved in learned volumes, but in the living mental organism of everyone.<sup>94</sup>

And so Hamlet's father's ancestral presence lives on in him and prompts him to vengeance from the "lower storey." It is Hamlet's job to integrate it, as James Kirsch in Shakespeare's Royal Self



seems to suggest:

The tremendous fascination which the Ghost has for Hamlet is the result of his meeting his own Self. Psychologically, the Ghost also represents a challenge to Hamlet to be himself and to accept his destiny as King of Denmark, to mature from a prince to a king.<sup>95</sup>

It's as if the old revenge tradition of the Erinyes (Furies) were becoming Eumenides (Kindly Ones) through Hamlet's agency. Hamlet's father appears in war-like habit ["complete steel" (Ham. I.iv. 52)] on the platform in I.iv., yet in a "night-gown" later in the Queen's Closet (Ham. III.iv.102ff.): "This visitation / Is but to whet thy almost blunted purpose" (Ham. III.iv.110-111). Revenge is sought against Claudius, "But howsomever thou pursues this act, / Taint not thy mind, nor let thy soul contrive / Against thy mother aught." (Ham. I.v.84-86). The father's appearance in "steel" represents his invulnerable and public stance (retributive justice) while the "night-gown" represents his vulnerable and private nature (compassion).

A stone marked "[T]heayter" was found in 1884 while a foundation was being placed a few feet south of Globe Alley for a "horizontal engine" to replace the brewery's "beam engine" installed in 1784 for raising water from the brewery well. Close attention to the 1792-1800 brewery map illustrates that the building marked "Steam Engine" is situated to the immediate south of Globe Alley (which had been stopped up in two stages, 1786 and 1812<sup>96</sup>) about 100' to the west of N-S Park St. It is interesting to note on the 1774-1778 brewery map that the Mill Horse must have been used to tread a circular path to provide power for the well, for what was marked as "Mill Horse" on the earlier map is marked as "well" on the later map. Then on

the 1896 Ordnance Survey Map we find "Engine House" which reflects the change to the "horizontal engine" and it is situated in the same relative position as "Steam Engine" on the 1792-1800 brewery map, though it would appear to be astride what used to be Globe Alley by this point.<sup>97</sup>

I mention this detail of "Engine House" construction with reference to the following account of this event by Dr. Martin:

While preparing the foundation for this second engine, the workmen unearthed a stone slab on which were inscribed what were thought to be Roman numerals, probably a date, and the word "theayter," the letter "t" of which, however, was missing. After inspection by the workmen, from whom the information was subsequently obtained, the slab was thoughtlessly broken up for concrete and placed in the foundation of the engine.<sup>98</sup>

Though this is pure conjecture, one can imagine this stone having been used in the foundation for James Burbage's "The Theatre" in 1576 in Shoreditch. Dismantling "The Theatre" and repositioning it on the Bankside in 1598/99 might have resulted in a placement of this slab near the entrance to Globe Alley to provide direction for playgoers moving westward down the alley towards its east stair turret suggesting as well the Globe's continuity with its immediate past. Though this conjecture cannot be proved, it is certainly true that prior to Shakespeare's arrival on the scene in Shoreditch and after his departure from the Bankside, the exact same groundplan was used throughout as it is common knowledge that the timbers of "The Theatre" were used by Peter Street for the building of the Globe and that the Second Globe used the foundations of the first.<sup>99</sup> James Burbage as "carpenter-turned-actor" was the one who provided the groundplan which enabled Shakespeare to practice his craft in this

same space throughout his career. This was bound to be a stabilizing influence and in my opinion had a bearing on the shape of his plays:

The building of The Theatre marks a turning point in the history of the English drama. The 'Acte for the punishment of Vagabonds' in 1572 had threatened the livelihood of travelling companies of players, and made it imperative for actors to seek the patronage of members of the nobility. Burbage's company was adopted by the powerful Earl of Leicester, and, in 1574, was granted the added privilege of a royal patent (the first of several to be issued to companies by Queen Elizabeth). With such guaranteed protection, the company gained a security that English actors had not known before. The way was open for the setting up of a permanent playhouse. To ensure greater freedom Burbage chose the site of a former priory outside the jurisdiction of the City authorities.<sup>100</sup>

For a shape he chose the polygonal form, which unconsciously reinforces what Jung called the "sun-wheel":

From the very first beginnings of human society onward man's efforts to give his vague intimations a binding form have left their traces. Even in the Rhodesian cliff-drawings of the Old Stone Age there appears, side by side with the most amazingly life-like representations of animals, an abstract pattern—a double cross contained in a circle. [See diagram below.]

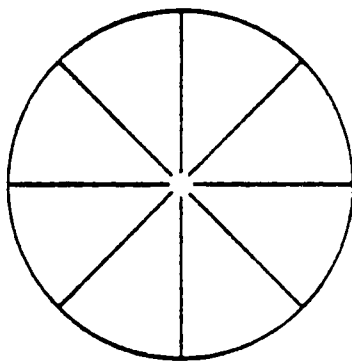


Figure 3 Sun-wheel  
(from Jung, "Lecture Two,"  
Analytical Psychology, p. 43)

This design has turned up in every cultural region, more or less, and we find it today not

only in Christian churches, but in Tibetan monasteries as well. It is the so-called sun-wheel, and as it dates from a time when no one had thought of wheels as a mechanical device, it cannot have had its source in any experience of the external world. It is rather a symbol that stands for a psychic happening; it covers an experience of the inner world, and is no doubt as lifelike a representation as the famous rhinoceros with the tick-birds on its back. There has never been a primitive culture that did not possess a system of secret teaching, and in many cultures this system is highly developed. The men's councils and totem-clans preserve this teaching about hidden things that lie apart from man's daytime existence—things which, from primeval times, have always constituted his most vital experiences.<sup>101</sup>

After 1644 we leave the Globe's foundations underground and with them the "magic circle" or "orchestra" (dancing circle) which is emblematic of the earliest Dionysiac mysteries, "hidden things that lie apart from man's daytime existence":

Pros. Ye elves of hills, brooks, standing lakes,  
and groves,  
And ye that on the sands with printless foot  
Do chase the ebbing Neptune, and do fly him  
When he comes back; you demi-puppets that  
By moonshine do the green sour ringlets make,  
Whereof the ewe not bites; and you whose pastime  
Is to make midnight mushrumps, that rejoice  
To hear the solemn curfew: by whose aid  
(Weak masters though ye be) I have bedimm'd  
The noontide sun, call'd forth the mutinous winds,  
And 'twixt the green sea and the azur'd vault  
Set roaring war; to the dread rattling thunder  
Have I given fire, and rifted Jove's stout oak  
With his own bolt; the strong-bas'd promontory  
Have I made shake, and by the spurs pluck'd up  
The pine and cedar. Graves at my command  
Have wak'd their sleepers, op'd, and let 'em forth  
By my so potent art. But this rough magic  
I here abjure; and when I have requir'd  
Some heavenly music (which even now I do)  
To work mine end upon their senses that  
This airy charm is for, I'll break my staff,  
Bury it certain fadoms in the earth,  
And deeper than did ever plummet sound  
I'll drown my book.

Solemn music.

Here enters ARIEL before; then ALONZO, with a

frantic gesture, attended by GONZALO; SEBASTIAN and ANTONIO in like manner, attended by ADRIAN and FRANCISCO. They all enter the circle which Prospero has made, and there stand charm'd; which Prospero observing, speaks.

(Temp. V.i.33-57)

With the Italianate perspective scenery introduced by Inigo Jones, the loss of the playhouse structures under Cromwell, and the advent of the Restoration stage, we move away from the Globe towards the picture frame, from the circle towards the square. Attendant upon this shift is the denigration of the power of the unconscious—the unfathomable well of the human spirit at the center of the personality. It has been the purpose of this chapter to attempt to reclaim this architectural center, and to speak of its essence symbolically, as Hamlet's father's soul reminding Hamlet to become his total self. This is sworn from the cellarage and "bodied forth" downstage center in soliloquy.<sup>102</sup>

## Notes

<sup>1</sup> C. G. Jung, "Dogma and Natural Symbols," Psychology and Religion (New Haven and London: Yale University Press, 1938), pp. 66-67, (CW 11, par. 92).

<sup>2</sup> G. E. Bentley, The Profession of Dramatist in Shakespeare's Time, 1590-1642 (Princeton: Princeton Univ. Press, 1971), p. viii.

<sup>3</sup> G. E. Bentley, "The Second Globe," in Theatres, Vol. VI of The Jacobean and Caroline Stage (Oxford: The Clarendon Press, 1968), p. 200.

<sup>4</sup> John Orrell, The Quest for Shakespeare's Globe (Cambridge: Cambridge University Press, 1983).

<sup>5</sup> Oscar James Campbell, ed., The Reader's Encyclopedia of Shakespeare (New York: Thomas Y. Crowell Company, 1966), p. 870. See also Christopher Edwards, ed., The London Theatre Guide 1576-1642 (London: The Bear Gardens Museum and Arts Centre, 1979), pp. 16-17.

<sup>6</sup> Edwards, pp. 26-28, pp. 31-32.

<sup>7</sup> The dimensions referred to are clearly described in an appendix in Frances Yates' Theatre of the World. See Frances Yates, "Appendix B: The Contract for the Building of the Fortune Theatre," Theatre of the World (London: Routledge and Kegan Paul, Ltd., 1969), pp. 198-200. She has in turn quoted from E. K. Chambers, Elizabethan Stage, 1951 edition, II, pp. 436-439.

<sup>8</sup> When I began drawing the mandalas, however, I saw that everything, all the paths I had been following, all the steps I had taken, were leading back to a single point—namely, to the midpoint. It became increasingly plain to me that the mandala is the center. It is the exponent of all paths. It is the path to the center, to individuation.

During those years, between 1918 and 1920, I began to understand that the goal of psychic development is the self. There is no linear evolution; there is only a circumambulation of the self. Uniform development exists, at most, only at the beginning; later, everything points toward the center. This insight gave me stability, and gradually my inner peace returned. I knew that in finding the mandala as an expression of the self I had attained what was

for me the ultimate. Perhaps someone else knows more, but not I.

C. G. Jung, Memories, Dreams, Reflections, trans. Richard and Clara Winston, recorded and ed. Aniela Jaffé (1961; revised edition, New York: Random House-Vintage Books, 1965), pp. 196-197.

This description of the process of self-discovery relates back to Jung's earlier discussion of circumambulatio, mandalas, and the temple of Borobudur in the Tavistock Lectures, given in London in 1935:

The magic circle as an apotropaic charm is an archaic idea which you still find in folklore. For instance, if a man digs for a treasure, he draws the magic circle round the field in order to keep the devil out. When the ground-plan of a city was set out, there used to be a ritual walk or ride round the circumference in order to protect the place within. In some Swiss villages, it is still the custom for the priest and the town council to ride round the fields when the blessing is administered for the protection of the harvest. In the centre of the magic circle or sacred precinct is the temple. One of the most wonderful examples of this idea is the temple of Borobudur in Java. The walk round, the circumambulatio, is done in a spiral; the pilgrims pass the figures of all the different lives of the Buddha, until on the top there is the invisible Buddha, the Buddha yet to come. The ground-plan of Borobudur is a circle within a square. This structure is called in Sanskrit a mandala. The word means a circle, particularly a magic circle. In the East, you find the mandala not only as the ground-plan of temples, but as pictures in the temples, or drawn for the day of certain religious festivals. In the very centre of the mandala there is the god, or the symbol of divine energy, the diamond thunderbolt. Round this innermost circle is a cloister with four gates. Then comes a garden, and round this there is another circle which is the outer circumference.

The symbol of the mandala has exactly this meaning of a holy place, a temenos, to protect the centre. And it is a symbol which is one of the most important motifs in the objectification of unconscious images. It is a means of protecting the centre of the personality from being drawn out and from being influenced from outside.

C. G. Jung, Analytical Psychology: Its Theory and Practice: The Tavistock Lectures (London: Routledge & Kegan Paul Ltd., 1968) "These lectures were delivered in English in 1935," pp. 200-201, (CW 18, pars. 409-410). The entire Tavistock Lectures are to be found in CW 18, pars. 1-415.

An excellent description of Borobudur with photos and commentary appears in the February 28, 1983 issue of Time Magazine (in the "Environment" section, "Monumental Effort in Java—An international team helps salvage a Buddhist treasure"). Also, for a thorough discussion regarding the nature of mandalas read Richard Wilhelm, trans., The Secret of the Golden Flower: A Chinese Book of Life, with a European Commentary by C. G. Jung (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1938). [Commentary on "The Secret of the Golden Flower" (1929) CW 13, pars. 1-84, and "Examples of European Mandalas," pp. A1-A10].

<sup>9</sup> Wenceslaus Hollar's drawing, West part o[f] Southwarke toward Westminster is now owned by the Yale Center for British Art, Paul Mellon Collection, New Haven, Conn. (No. B1977.14.5548). For dating, see article by I. A. Shapiro, "An Original Drawing of the Globe Theatre," Shakespeare Survey, 2 (1949), pp. 21-23, with particular reference to the detail (Plate XII) which faces p. 23. Referring to this drawing and the East part of Southwarke, towards Greenwich, Orrell writes, "Clearly this drawing and its companion are studies made in preparation for the Long View, and it seems likely that the facts they report about the scene in Southwark are more reliable than those contained in the etching, which was composed miles away in Antwerp" (Orrell, p. 6). Mr. Shapiro establishes the 1647 date of the etching in the above-mentioned article and in "The Bankside Theatres: Early Engravings," Shakespeare Survey, 1 (1948), p. 34.

The history of the sale and re-sale of the Hollar drawing is quite lengthy. Suffice it to say here that after being in the possession of Mr. Iolo Williams in England, it was sold by the Colnaghi Gallery in London in 1964 to Paul Mellon. The Paul Mellon Collection was eventually housed in the Yale Center for British Art which was inaugurated in 1977. See the catalogue, English Drawings and Watercolors, 1550-1850 in the Collection of Mr. and Mrs. Paul Mellon. (New York: The Pierpont Morgan Library, 1972), p. 4, for an outline of the history of its "provenance." Also see Selected Paintings, Drawings & Books, Yale Center for British Art (published on the occasion of the inauguration of the Yale Center for British Art, Yale University, New Haven, Connecticut, April 15, 1977).

<sup>10</sup> See the treatment this matter receives in I. A. Shapiro, "The Bankside Theatres: Early Engravings," p. 34, and his reference to W. W. Braines, Site of the Globe Playhouse, Southwark, 2nd ed., revised and enlarged (London: University of London Press, Ltd., 1924), pp. 57-60.

<sup>11</sup> Orrell, pp. 78-79.

<sup>12</sup> William Joseph Meymott (Steward of the Manor), An Historical Account of the Parish of Christ Church Surrey (Printed for Private Circulation, 1881).

<sup>13</sup> Holland's Leaguer was at that time a house of ill-repute run by Dame Holland. Meymott mentions the play, Holland's Leaguer, by Shackerley Marmyon, and attributes a "scarce tract" by the same title to him. Actually, the "scarce tract" referred to was published in the same year as the play (1632), but its author is Nicholas Goodman (see Meymott, pp. 39-41).

<sup>14</sup> "Continent of the World" refers to the Globe Playhouse.



Naturally, "Hope" refers to the Hope Playhouse, and "Swanne" to the Swan Playhouse. This is confirmed as well by Dr. William Martin, "The Site of the Globe Playhouse of Shakespeare," Surrey Archaeological Collections, XXIII (Surrey Archaeological Society, 1910), p. 153.

<sup>15</sup> Nicholas Goodman, Hollands Leaguer: or, an Historical Discourse of the Life and Actions of Dona Britanica Hollandia the Arch-Mistris of the Wicked Women of Eutopia (London, 1632), F2r-F2v.

<sup>16</sup> Orrell, pp. 82-83. Mr. Rodney Herring, a Ph. D. student in the Faculty of Science and Engineering at the University of Birmingham, has assisted me in understanding John Orrell's calculations.

<sup>17</sup> W. W. Braines, The Site of the Globe Playhouse, Southwark. See particularly the diagrams of the "Globe Estate" on p. 39, p. 44, and p. 74.

<sup>18</sup> For a description of the dimensions of the plot leased for the Globe Playhouse in 1598/99 see W. W. Braines, pp. 17-18.

<sup>19</sup> See Orrell, p. 82, Fig. 28, and p. 98, Fig. 29.

<sup>20</sup> See Orrell, pp. 81-82, for a description of this calculation. However, it is based on earlier calculation with the formula on p. 54 for arriving at individual picture plane figures for each group of landmarks prior to averaging.

<sup>21</sup> Orrell, p. 102.

<sup>22</sup> Orrell, p. 100, p. 102.

<sup>23</sup> Richard Hosley, "III The Playhouses," The Revels History of Drama in English, Vol. III 1576-1613, J. Leeds Barroll, Alexander Leggatt, Richard Hosley, and Alvin Kernan (London: Methuen & Co. Ltd., 1975), illus. 12a, facing p. 223.

<sup>24</sup> For a history of the drawing's "provenance" refer to note 9.

<sup>25</sup> I have calculated that the top of St. Saviour's tower is 2.61 mm below Hollar's horizon line by using the following formula:

98 mm = height of Yale reproduction of Hollar original

128 mm = height of Hollar original

2 mm = distance of the top of St. Clement's tower  
(small wavy horizontal line's right side)  
below Hollar's horizon line in Yale reproduction

$$\Delta y = 2 \text{ mm}$$

$$\Delta h = \frac{128}{98} \cdot \Delta y$$

$$\Delta h = 2.61 \text{ mm distance of St. Clement's tower below Hollar's horizon line in the original drawing}$$

26 Orrell contends that St. Clement's is further to the west due to his selection of  $295.34^{\circ}$  as his central ray: "Further west, under the "-t-" in "West" in the title, a square-headed tower can now be identified as St Clement's" (Orrell, p. 84). I disagree with this conclusion for reasons given on pp. 8-9 in Chapter 1. I should add, however, that it seems strange to me that the negative used for the Yale reproduction should reveal only the "small horizontal wavy line" which I have referred to (see Fig. 2) and that I should claim to gain more specific information regarding "St. Ct" and "a small tower within a tower to its immediate right" in the Hosley high-density photograph presumably from an earlier negative in the possession of Mrs. Iolo Williams (Fig. 5). Hosley was interested in identifying the Blackfriars on the North Thames and needed a high-density photo for his purposes. From what I can determine there is no way that the Blackfriars could be seen in his detail (his illus. no. 12a) as the drawing's orientation is slightly different from that of the etching (his illus. no. 12b) and this would place the Blackfriars to the right of his detail. However, in providing the high-density detail he inadvertently provided more information, it seems to me, about St. Clement's. I feel it is appropriate to quote from the letter I received from the Yale Center for British Art. Not having access to the original I asked them whether or not in their opinion the original revealed any characteristics about the detail surrounding St. Clement's other than those already evident in the reproduction which they provided. The answer from the Assistant Registrar was as follows:

The original work was examined under microscope and ultraviolet light by both the Curator of Prints and Drawings, a curatorial staff member, and the Paper Conservator. In their judgement, there was nothing visible under ultraviolet light that was not visible under normal light. If, in their considered opinion, there was any reason to suspect otherwise, we would happily comply with your request [blow-up of detail from the original with the same high definition as we see in Hosley's reproduction in Fig. 5]. However, in view of their observations, it does not seem advisable to expose this work to additional photography.

(letter dated April 10, 1984)

I have come to the conclusion that what is seen in Hosley's "high-density detail" underlies the "small horizontal wavy line" we see in the Yale reproduction, for reasons provided on pp. 8-9.

27 C. Walter Hodges, Shakespeare's Second Globe: The Missing Monument (London: Oxford University Press, 1973), p. 24. "In the first (fig. 4), which is a view looking north [the courtyard of Arundel House], we should note the lodging-house with the covered stairway outside. To the right of it is the top of the church tower

of St. Clement Danes, in the Strand beyond ... " (Hodges, p. 25). See also "S. Clemens" in "9. Bird's eye view of Arundel House and its surroundings c. 1660," p. 28, and "10. Hollar: enlarged detail of the Arundel House area from the Long View," p. 31.

28 Very full treatment of description and dating may be found in A. M. Hind, Wenceslaus Hollar and His Views of London and Windsor in the Seventeenth Century (London: John Lane, The Bodley Head Limited, 1922), pp. 33-34 and pp. 44-47, referring to Plates XIV-XXA (Gray's Inn to the river from West Central London and the Long View). For dating "The Courtyard of Arundel House: The North Side" see Hind, "no. 83," p. 72, though unfortunately the entire captions ("82" and "83" on Plate XLIX) need to be reversed. Under "no. 83" in his description of "The Courtyard of Arundel House: The North Side" he states, "Part of the building on the east side, with the large window, is said to have been used by Hollar as his studio. The church tower just visible to the north is that of St. Clement Danes." (Hind, p. 72).

Also, Philippa Glanville treats Gray's Inn to the river from West Central London in a description of Plate 10 in London in Maps (London: The Connoisseur, 1972), pp. 90-91.

29 Orrell, p. 44, p. 87. See p. 44 as well for "1680-2."

30 These last three points were kindly made by John Orrell in private correspondence dated 3 December, 1983, in response to my inquiries. See also the note referring to Fig. 4 which goes into this matter in greater detail.

31 I would like to repeat John Orrell's references to the bearing of  $294.7^{\circ}$ : "The tower we see today is therefore the same one that Hollar saw, but reclad. Its bearing from St. Saviour's is  $294.7^{\circ}$ ." (Orrell, p. 44). Referring to Hollar's use of perspective, he says:

He offers instead the jumble of unmediated reality, and while unmediated reality admits to a horizon it offers no such certainty when it comes to a visual centre [I claim that St. Clement Danes represents his "visual centre"]. This is to be found, then, not by reference to any object that Hollar has drawn, but as we have seen by plotting on a map that line that intersects the picture plane at  $90^{\circ}$ . This will give us, to put it another way, that part of the horizon line at which Hollar looked as he peered straight through his glass at right angles to it. The bearing thus established from St. Saviour's,  $295.34^{\circ}$ , happens to be close to that of St. Clement's church, which is on a bearing of  $294.7^{\circ}$  from the point of view. Thus Hollar was looking almost straight at St. Clement's when he made his study, and for every other point, to the left or right, up or down, he was looking from his eyepiece through his topographical glass at a more or less oblique angle.

(Orrell, pp. 86-87)

Later, he describes, "The central ray, almost exactly coinciding with the bearing of St. Clement's and therefore with the position of St. Clement's on the sketch, passed through the glass at a point 154.5 mm from its left edge." (Orrell, p. 89). Having established  $295.34^{\circ}$  as the sketch's center through mathematical averaging, it no longer leaves him free to entertain the possibility that St. Clement's on a bearing of  $294.7^{\circ}$  might be the center of the Hol lar sketch. Thus, he relegates it to a position under the "-t-" in "West" that does not receive support from an examination of the drawing (Orrell, p. 84).

32 Orrell, p. 45.

33 Orrell, p. 45.

34 H. M. Colvin, D. R. Ransome, John Summerson, "The Savoy Hospital," The History of the King's Works, Vol. III 1485-1660 (Part I), General Editor: H. M. Colvin (London: Her Majesty's Stationery Office, 1975), pp. 196-206. See particularly Fig. 2 facing p. 196.

35 Robert Somerville, The Savoy: Manor: Hospital: Chapel (London: In the Savoy, 1960). See endpapers for maps of Savoy district prior to Waterloo Bridge and Victoria Embankment construction.

One of the small details which has made this study difficult is that Orrell has used the west end of the Savoy's west tower as his "west end of riverfront," whereas, in fact, there was a small garden that extended this frontage 35' further to the west. This is indicated not only in The King's Works groundplan for the "Savoy Hospital," but in the endpapers of The Savoy, especially "Plan of the Savoy Precinct, 1772" by Thomas Nuthall (P.R.O., Duchy of Lancaster Maps and Plans 129). I believe, however, that Orrell's bearing of  $281.7^{\circ}$  for the St. Saviour's-Savoy axis line does take this garden into account and represents what he takes to be the "west end of Savoy," whereas, very possibly, the line in Fig. 28 which places the Savoy's west end about  $.5^{\circ}$  east of this line is due to following the interval of the sketch which takes the tower into account but not the garden.

36 W. W. Braines arrives at his overall dimensions for the "Globe Estate" with reference to the dimensions provided in "the course of a legal dispute between Thomasine Osteler and her father, John Hemings" in which "the original lease made by Nicholas Brend of the ground on which the Globe was built was recited":

The document containing the pleadings was discovered in the Public Record Office by Dr. Wallace, and published by him in The Times, on 4th October, 1909. (Coram Rege, 1454, 13 Jas. I., Hil., M. 692.)

(Braines, p. 17)

37 Braines, pp. 74-75.

38 Braines, p. 75.

39 Mr. C. M. Brand, Divisional Estates Manager for Imperial Brewing & Leisure Limited (Courage), has provided me with the following information so that I could obtain a copy of the George Gwilt 1774-1778 map of the Henry Thrale brewery:

1774 Gwilt Map—Henry Thrale Brewery  
(actually revisions were made 1774-1778)

20" x 30" print of negative held for Courage  
by Godfrey New Photographics Ltd., Technical  
and Art Photographers / 195 Faraday Avenue /  
Sidcup, Kent DA 14 4JE

40 The sale took place on May 31, 1781:

The successful bid was £135,000, a very substantial sum in those days, to be spread over four years. That it was value for money we are left in no doubt, for Dr. Johnson, in the course of the transaction, stated: "Sir, we are not here to sell a parcel of boilers and vats, but the potentiality of growing rich beyond the dreams of avarice." .... For the four years during which the purchase money was being paid the business was carried on under the style of H. Thrale & Company. Thereafter it was changed to Barclay, Perkins & Co.

John Pudney, A Draught of Contentment: The Story of the Courage Group (London: New English Library, 1971), pp. 64-65. See pp. 31-34 of this thesis for further details regarding the sale of the Henry Thrale brewery.

It seems that when the final "conveyance" was concluded in 1787 a map presumably based on this one was part of the deed:

On June 6th and 7th, 1787, the brewery held by Thrale was conveyed by Thrale's executors to Barclay and Perkins. In the lengthy document by which this was effected and to which references have already been made and an excerpt given, the various plots on which the brewery stood were identified by the recital of previous deeds, including those in which Globe Alley was mentioned as leading to the Globe Playhouse, and those in which the workhouse plot was dealt with. The sites of the plots in the Deed of 1787 are, it is thought, all capable of identification. Since the date of the assignment of the brewery by Thrale's executors, the land under consideration has remained undivided.

(Dr. Martin, p. 175)

With the recent sale of the Courage Bottling Plant land to the GLC, this is no longer the case, though the Anchor Terrace headquarters and adjacent land have been retained by Courage. See p. 37, p. 40, and p. 74-80 of this thesis.

<sup>41</sup> Orrell, pp. 102-103.

<sup>42</sup> For a discussion of the  $42^\circ$  axis of the Globe stage see Orrell, pp. 153-154. Also see John Orrell, "Sunlight at the Globe," Theatre Notebook, 38, No. 2 (1984), 69-76.

<sup>43</sup> Orrell, "Appendix A. Speculations," p. 164. In "Sunlight at the Globe" mentioned above, John Orrell revises this figure to  $105^\circ$ . My drawings were prepared prior to seeing his article and I have decided to keep them the way they are. If one were to modify them in accordance with his revision the Globe's placement would be the same but the center of the east stair turret would be seen  $2.5^\circ$  further south, allowing the stair turret to "straddle"  $47.8^\circ$ - $58.5^\circ$  with a "center" of  $52.5^\circ$  rather than  $45^\circ$ - $56^\circ$  with a "center" of  $50^\circ$  as indicated in my drawings. The north stair turret would be seen  $2.5^\circ$  further to the west, allowing the stair turret to "straddle"  $301.5^\circ$  and  $312.5^\circ$  with a "center" of  $307.5^\circ$  rather than  $304^\circ$ - $315^\circ$  with a "center" of  $310^\circ$ .

In endnote 17 to Appendix A referring to p. 164 and Fig. 41, Orrell brings up the difficult matter of determining whether one follows pencil lines on the Hollar drawing or "inked in" lines in the case of the east stair turret. This could make a difference as the pencilled line suggests the roof-ridge (center) of the turret lined up with the  $52.5^\circ$  jointure of the bays. As my placement of the turrets at  $100^\circ$  apart does not affect placement of the Globe's polygons, I have left the drawings as they are.

Orrell also favors  $105^\circ$  as it lends more support for his argument of the Globe's axis at  $42^\circ$  west of true north. However, if he were to consider the stair turret as being  $87.5^\circ$  with reference to the perceived digmeter rather than  $90^\circ$  he would arrive at the same answer with a  $50^\circ$  stair turret center as he does with  $52.5^\circ$ . It's a "toss-up," it seems to me, as to which you choose and I am in favor of the strong  $90^\circ$  angle between the inside walls of the east and north stair turrets along with strong  $50^\circ$  stair turret angles in the directions of Globe Alley and Horseshoe Alley. For instance, with reference to Fig. 8, it is interesting to me that the line of the east stair turret's center at  $50^\circ$  exactly bisects the entrance of Globe Alley from Deadman's Place (N-S Park St.). There is an attractive argument, however, to the notion that a stair turret center may have coincided with the  $52.5^\circ$  bay division. On the other hand, as Orrell points out originally in his book (p. 164), by not having the stair turrets' centers against bay division junctions, there would be somewhat more of an entrance way to one side of the vertical post.

<sup>44</sup> I have followed Orrell's deductions regarding "bay divisions" in "Appendix A. Speculations," pp. 160-167 — though we differ on the issue of stage width, Orrell supporting a 49'6" dimension while I support 43', as revealed in the Fortune contract [see copy of Fortune contract as Appendix B in Frances Yates, Theatre of the World].

<sup>45</sup> Orrell, p. 92, p. 99.

<sup>46</sup> Orrell, p. 99. Orrell has established the bearing of the Savoy's west end at  $13.64^{\circ}$  from his central ray. He places the Globe between  $12.5^{\circ}$  and  $17.5^{\circ}$ , therefore the St. Saviour's-Savoy axis line is  $1.14^{\circ}$  inside the northern rim of the Globe.

<sup>47</sup> It is interesting to see a description of Horseshoe Alley in this regard in a note by W. W. Braines in reference to "Horseshoe Yard" in The Site of the Globe Playhouse, Southwark:

Horseshoe stairs, at the northern end of Horseshoe Alley, was one of the landing-places for the Globe, and the statement that the way to the playhouse lay through the alley is in entire accord with the conclusion arrived at in this work, that the plots on which the Globe was built lay immediately opposite the southern end of the alley (see plan on p. 74) [i.e. the plan I use as the basis for Fig. 8].

(Braines, p. 82)

<sup>48</sup> Walter W. Greg, ed., "Muniments, Section 1.—Documents relating to the Theatres and Bear Garden; 1546-1662," Henslowe Papers: being Documents Supplementary to Henslowe's Diary (London: A. H. Bullen, 1907), Mun. 49, p. 20.

<sup>49</sup> The Bankside Globe Project, "The Shape of the Globe." A report on the seminar held on 29 March 1983. A report by Andrew Gurr, John Orrell and John Ronayne in consultation with Theo Crosby, Richard Hosley, and Glynne Wickham. The conclusions were presented at a seminar held at Pentagram on 29 March 1983, hosted by the project architect, Theo Crosby, p. 7, pp. 12-13.

<sup>50</sup> Orrell, pp. 114-117.

<sup>51</sup> Orrell, p. 123, Fig. 32; pp. 153-154; pp. 159-163.

<sup>52</sup> The southern bank of the "common sewer" represents the actual terminus of Fountain Alley as it exists today, as the alleyway runs the full length of 1-15 Anchor Terrace just inside its rear wall (eastern wall). Mr. Christopher Brand, Divisional Estates Manager for Imperial Brewing & Leisure Ltd., has shown me its location and feels that it is to this day underneath the stones at the alley's southern end. This would seem to be correct as a 1:1250 London Ordnance Survey map covering the Anchor Terrace and former Courage Bottling Plant area (TQ 3280 SW) shows Fountain Alley running about 4' further to the south than the Anchor Terrace 1-15 frontage. For my purposes, I consider the southern bank of the "common sewer" to be the southern boundary of the "Globe Estate" (1598/99 Lease Transcript Land) and the line that marks the division between present-day Anchor Terrace and "Building No. 10" immediately to its south.

<sup>53</sup> Orrell, pp. 122-123, pp. 153-154.

54 Braines, p. 39.

55 Orrell, pp. 70-71, p. 85.

56 Orrell, pp. 99-100.

57 Pudney, p. 65.

58 Martin, p. 175.

59 "Original Memorials of Mrs. Piozzi," The Atlantic Monthly, 7, No. 43 (May, 1861), pp. 617-618 (pagination for single volume which binds several issues together in City of Birmingham Central Library). This quote may also be found in: A[braham] Hayward, Esq., Q.C., ed., Autobiography, Letters and Literary Remains of Mrs. Piozzi (Thrale), edited with notes and an introductory account of her life and writings in two volumes, 2nd ed. (London: Longman, Green, Longman and Roberts, 1861), II, 32-33, with only very slight differences in punctuation, not so as to substantially alter the meaning of the text.

It is important to remember the context in which these remarks were written. They were found as marginalia in William Augustus Conway's copy of Mrs. Piozzi's (Thrale's) Journey through France, Italy, and Germany. In C. E. Vulliamy's Mrs. Thrale of Streatham (p. 312) we learn that Conway was an actor who performed in Bath from 1817-1821, at the time Mrs. Piozzi (Thrale) resided there. He left for America in 1823 where according to Hayward, "he fancied himself underrated, and, after performing in Philadelphia in the winter of 1826, he took passage for Charleston, and on the voyage threw himself overboard and was lost [1828 according to Vulliamy]. His effects were afterward sold by auction in New York" (p. 616). Among the books sold was Mrs. Piozzi's annotated copy of Journey through France, Italy, and Germany which belonged to Conway. According to the Atlantic Monthly article,

But more curious still was a copy of Mrs. Piozzi's "Journey through France, Italy, and Germany," both volumes of which are full of marginal notes, while, inserted at the beginning and end, are many pages of Mrs. Piozzi's beautifully written manuscript, containing a narrative and anecdotes of portions of her life. These volumes now lie before us,\* and their unpublished contents...

\*This unique copy of the Journey through France, etc. is in the possession of Mr. Duncan C. Pell, of Newport, R.I. It is to his liberality that we are indebted for the privilege of laying before the readers of the Atlantic the following portions of Mrs. Piozzi's manuscript.

("Original Memorials of Mrs. Piozzi," p. 616)

I mention this context at length as it is my feeling that when one continues to read the entire quotation where she refers to Elizabethan theater personalities and later, Garrick, one realizes



that she is writing this marginalia out of her interest in Conway and his profession and this is what gave rise to her reminiscence about the Globe. Otherwise, we would never have come across it. It is informative, at this juncture, to continue the Atlantic Monthly anecdote which appears on p. 32 of this thesis:

Before I quitted the premises [i.e. the Brewery-House], however, I learned that Tarleton, the actor of those times, was not buried at St. Saviour's, Southwark, as he wished, near Massinger and Gower, but at Shoreditch Church. [This would be near sites of original "The Theatre" and "The Curtain" presumably—as he died in 1588 and was not associated with the Bankside]. He was the first of his profession whose fame was high enough to have his portrait solicited for to be set up as a sign; and none but he and Garrick, I believe, ever obtained that honour. Dr. Dance's picture of our friend David [Garrick, no doubt] lives in a copy now in Oxford St.,—the character King Richard.

("Original Memorials of Mrs. Piozzi," p. 618)

In the preface to Vol. I of Hayward's second edition of Autobiography, Letters, and Literary Remains of Mrs. Piozzi (Thrale), he states on p. vi, "Amongst the effects of her friend Conway, the actor, after his untimely death by drowning in North America, were a copy of Mrs. Piozzi's "Travel Book" and a copy of Johnson's "Lives of the Poets," each enriched by marginal notes in her handwriting. Such of those in the "Travel Book" as were thought worth printing appeared in "The Atlantic Monthly" for June last [actually May last], from which I have taken the liberty of copying the best."

It is important, I feel, not to take Mrs. Thrale's description of the Globe as "hexagonal" too literally. She would not have seen the entire foundation on brewery land. She may have remembered illustrations of the Globe in which the hexagonal shape was depicted as exterior whereas in fact the foundations which she saw suggested a circular form, i.e. 24-sidedness (see Figs. 11-12). C. Walter Hodges in The Globe Restored discounts her observation altogether and says in "The Ruins of Palmyra,":

Her observations about the shape of the Globe, hexagonal without and round within, are open to doubt on many grounds, and one must suppose she was quoting from a mixed memory of Shakespeare's 'wooden O' speech and the Visscher engraving.

C. Walter Hodges, "The Ruins of Palmyra," The Globe Restored: A Study of the Elizabethan Theatre (New York: W. W. Norton & Company, Inc., 1973), p. 7. Original copyright, 1953.

There is a tendency to attribute vagueness to Mrs. Piozzi's (Thrale's) octogenarian reminiscences, but I feel she remained

acute, though she had always been criticized for inaccuracies and a rambling prose style. The Atlantic Monthly has an assessment of her faculties at the time she wrote this anecdote which I find appropriate to mention here:

On the next page the narrative begins, and with a truly astonishing spirit for the writing of a woman in her eightieth year. Her old vivacity is still natural to her ... "  
("Original Memorials of Mrs. Piozzi," p. 616)

<sup>60</sup> The lower right hand corner of the Gwilt map (1774-1778) does not appear in the Fig. 9 detail. However, Fig. 9's caption refers to the map being in the possession of the Courage Brewery, Anchor Terrace, Southwark. I possess a photo reproduction with permission from Courage and the two passages referring to western expansion during 1774-1778 are quoted verbatim from it (see note 39). Also see entry under "Gwilt" in Bibliography.

<sup>61</sup> James L. Clifford, Hester Lynch Piozzi (Mrs. Thrale) (Oxford, 1941), pp. 51-52. See also: London County Council, Survey of London, XXII, Bankside, under the general editorship of Sir Howard Roberts and Walter H. Godfrey (London: London County Council, 1950), Plate 60 (top photo) and Plate 61, between pp. 64 and 65. Plate 60 shows Henry Thrale's dwelling (circa 1833) on Deadman's Place (present-day N-S Park St.) and Plate 61 shows the Plan of the Anchor Brewery, 1792, providing the location of the Thrale residence with reference to what came to be known as "Palmyra," the garden before the windows of the dwelling. However, the earlier 1774-1778 brewery map (only a detail of it in Fig. 9) shows the time before this garden was planted when there is simply a reference to "Vacant Ground" in front of the Thrale dwelling. Subsequently, in the 1792-1800 brewery map, we see that the northern half of the "Vacant Ground" east of Deadman's Place was made into the garden called "Palmyra."

<sup>62</sup> See note 61 above.

<sup>63</sup> Braines, p. 39.

<sup>64</sup> Martin, referring to the "Brewery deed of 1787," pp. 177-178.

<sup>65</sup> C. E. Vulliamy, Mrs. Thrale of Streatham (London: Jonathan Cape, 1936), p. 91.

<sup>66</sup> See note 61 above. It is interesting that C. E. Vulliamy mentions Dr. Johnson having resided in the "tower" of the "Brewery-house," p. 65, p. 180.

<sup>67</sup> See note 61 above.

<sup>68</sup> Braines, p. 45.

<sup>69</sup> Orrell, p. 4.

<sup>70</sup> See note 55 above.

71 Orrell, pp. 89-90.

72 When an attempt was made to photograph existing landmarks through the squares inked onto the glass frame, using an ordinary camera, distortion occurred. "The distortion has been found to increase away from the center to the edge. What is required is an aerial photo-type camera in which very little distortion exists" (private communication with Mr. Herring, June, 1984).

The photo in Fig. 17 reveals an attempt to reproduce Hollar's method (at a time in history when no camera was available). After results had been achieved by viewing through the glass, the Globe's rectangle was transferred onto the photo taken from the embrasure. At best, this is a crude method of replicating Hollar's possible use of a topographical glass, but it is sufficiently reliable to back up all previously held determinations of the Globe's position as being south of Maid Lane (E-W Park St.) and north of the "common sewer" (E-W line of Building No. 10 to the immediate south of No. 15 Anchor Terrace — white-roofed building just to the left of Globe placement in Fig. 17). It also lends some support to a placement of the Globe's center somewhat further south than Orrell's placements along the center E-W axis of the "Globe Estate," and his written statement on p. 80 of his book: "Evidently the theatre was built, as we should expect, toward the northern end of the site, close enough to Maid Lane, along which the audience would come, but not so close as to be cramped for room or to encroach upon the right of way."

This verbal description reflects the placement of the St. Saviour's-Savoy axis line in accordance with Fig. 28 and Fig. 29 (Orrell, p. 82 and p. 98). This is based on Orrell's placement of the "Savoy, west end of riverfront" in accordance with the west edge of the Savoy's west tower as depicted in Hollar's drawing (see my endnote 35). However, when Orrell uses 281.7° in accordance with the placement of the Savoy's west end as depicted in The King's Works groundplan which takes the garden into account he ends up with the slightly more southern position for the Globe (1/2 way down the N-S length) that we see in Fig. 30 (Orrell, p. 102). This is no longer quite in accord with his verbal description found on p. 80 as his placement of the Globe is now in the middle of the N-S extent of the 1598/99 Lease Transcript land rather than "toward the northern end of the site." This is his N-S position I have used in my drawings rather than the p. 80 verbal description. It also appears to represent his easternmost placement at 1132' from St. Saviour's along his central ray rather than his favored placement in the center of the E-W extent (1144' from St. Saviour's along his central ray). His favored placement would position his center about 12' west of the eastern border of Fountain Alley whereas the position depicted in Fig. 30 places the center approximately on it. See my Fig. 10.

73 Martin, pp. 149-202.

74 Martin, pp. 201-202.

75 Martin, p. 201.

76 See Braines, p. 74, and my Fig. 8. Also, the Hampshire

Record Office has a fine map in their possession (1808) which delineates the Bishop of Winchester's Park, showing very clearly that its northern extent was the "common sewer" separating it from the Lease Transcript Land (1598/99), which in fact lay within the "Barclay & Perkins Brewhouse" as indicated on the map. See "Winchester Park Estate—Southwark (1808)"; the code for it in the map section of the Hampshire Record Office is No. 17226. It is my determination that despite the map's separate storage in the map section, it corresponds to the 1808 deed (Register of Bishop of Winchester document No. 155 504 223) in the "Search Room" which describes the Bishop of Winchester's park land. The part of the map I am referring to is marked as No. 3 and No. 3 is described in the 1808 deed.

The "Sewer Presentments" of July 6, 1653 and Oct. 13, 1653 in Fig. 1 provide interesting information on this matter. The same "common sewer," now stopped up, is being referred to in these descriptions. The decision was made in the Oct. 13, 1653 presentment not to open up that section of the "common sewer" that divided the 1598/99 Lease Transcript Land from the Bishop of Winchester's park, " ... for that then It was a noysome filthy place—adjoyning upon the Churchway" (upon the Bishop of Winchester's park).

It is interesting to note in passing that these descriptions may also explain the possibility of the adjoining building in the Hollar drawing and 1647 engraving being placed immediately in back of the Globe in reference to its tiring-house with its back up against the southern bank of the "common sewer" now stopped up, taking its angle from this landmark (more evident in the engraving than the drawing). This would also explain why Building No. 10 has the same angle today. This relationship of playhouse to adjoining building as a possible storage and gathering place with reference to the theater's tiring-house, is much the same as we see, for example, between the Swan and its adjoining building in the detail provided on p. 21 of The London Theatre Guide 1576-1642, edited by Christopher Edwards.

See also E. K. Chambers, "The Public Theatres," The Elizabethan Stage, II (Oxford, 1923), footnote p. 431.

77 Martin, p. 201.

78 Braines, p. 107.

79 "The Shape of the Globe," The Bankside Globe Project seminar report (see note 49), p. 5. See also the remarks by Andrew Gurr on p. 15 of the report under the section "Stage height": "Inigo Jones provided only 4' at the Cockpit and 4'6" at the Cockpit in Court for trap access. The likelihood of the understage area being excavated to provide more headroom is lessened by the Cockpit evidence quite apart from the drainage problems it would have caused."

80 "Southwark Bridge Site London SE1," published in 1982 (my best estimate—no publication date is given) by Savills, 19 St. Swithin's Lane, London EC4N 8AD. See particularly p. 1 and p. 5.

81 C. G. Jung, Analytical Psychology: Its Theory and Practice: The Tavistock Lectures. "C. G. Jung was invited by The Institute of Medical Psychology (Tavistock Clinic), Malet Place, London, at the instigation of Dr. J. A. Hadfield, to give a series of five lectures,

which he delivered September 30 to October 4, 1935." (Jung, Analytical Psychology, p. ix), (CW 18, "Editorial Note," p. 3).

It is interesting to listen to Barbara Hannah's recall of this event:

In the autumn of 1935, Jung went to London to give five lectures at the Tavistock Clinic to an audience of about two hundred, mostly doctors. These lectures, although extempore have been published in book form as Analytical Psychology, Its Theory and Practice.

. . . . .

Both Toni Wolff and I attended these lectures and worked afterward on the typescript, which was multigraphed at the time. Mere words cannot give more than a dim idea of the living content of the lectures and discussions and their effect on the audience, particularly on doctors from more or less opposing schools, who, as the week went on, seemed to drop all doctrinaire theories from fascinated interest in the empirical facts.

Barbara Hannah, Jung: His life and Work (London: Michael Joseph Ltd., 1977), pp. 233-234.

In C. G. Jung Speaking: Interviews and Encounters, edited by William McGuire and R. F. C. Hull [1977, Princeton University Press; London: Picador (Pan Books), 1980], mention of the lectures is made again in the preface:

Jung's 'Tavistock Lectures', delivered extemporaneously to a medical audience in London in 1935 and taken down by an anonymous shorthand writer, had a similar history. The editors of the Lectures thanked Jung for 'passing the report in its final form', though Barbara Hannah tells us that she and Toni Wolff attended the lectures and corrected the transcript. The 'Tavistock Lectures' transcript, further corrected by R. F. C. Hull, is also in vol. 18 [CW].

See also note 8.

<sup>82</sup> William Shakespeare, Hamlet, The Riverside Shakespeare, ed. G. Blakemore Evans (Boston: Houghton Mifflin Company, 1974), pp. 1141-1186. All further references to Shakespeare's plays are designated in the text according to the MLA handbook abbreviations for Shakespeare's plays [Joseph Gibaldi and Walter S. Achtert, MLA Handbook: For Writers of Research Papers, Theses, and Dissertations (Student Edition) (New York: Modern Language Association, 1980), section 49, p. 131]. I have retained Blakemore Evans' use of brackets in quotations from Shakespeare's text. At the beginning of each play, Evans states:

Words and passages enclosed in square brackets in the text above are either emendations of the copy-text or additions to it. The Textual Notes immediately following the play cite the earliest authority for every such change or insertion and supply the reading of the copy-text wherever it is emended in this edition.

I have retained Evans' spelling. My own spelling also reflects American usage, though I prefer "humour" to "humor" as it retains the character of the original four humours: melancholic, phlegmatic, sanguine, and choleric.

83 In the bibliography section of Anthony Storr's Jung: Selected Writings (London: Fontana Paperbacks, 1983) there is a useful description of The Collected Works of C. G. Jung:

The publication of the first complete edition, in English, of the works of C. G. Jung was undertaken by Routledge and Kegan Paul, Ltd., in England and by Bollingen Foundation in the United States.

(Storr, p. 427)

I will be referring to the Routledge and Kegan Paul, Ltd., publication and wish to use "CW" to designate The Collected Works of C. G. Jung for purposes of reference throughout my thesis: The Collected Works of C. G. Jung, ed. by Sir Herbert Read, Dr. Michael Fordham, and Dr. Gerhard Adler (William McGuire, executive editor), trans. by R. F. C. Hull (London: Routledge and Kegan Paul, Ltd., 1953-1979). The citation will read "CW" followed by volume number and paragraph number. This will not only be the case when quoting directly from The Collected Works of C. G. Jung but will also be used in cases where a cross-reference has been used for a quotation from any of the separately published individual works. In certain instances the translation provided by CW may vary in detail from that of the separately published works. (See notes 1, 8, and 81 for examples of cross-referencing).

84 Jung, Memories, Dreams, Reflections, pp. 197-199.

85 Storr, "Chronology of Jung's Life and Work," pp. 405-411, from C. G. Jung: Word and Image, ed. Aniela Jaffé, Bollingen Series XCVII: 2, Princeton University Press, 1979.

86 Jung, Analytical Psychology, pp. 137-138, (CW 18, pars. 268, 270-271).

87 Aniela Jaffé, "Symbolism in the Visual Arts," in Man and his Symbols, conceived and edited by Carl G. Jung (1964; rpt. Garden City, New York: Doubleday & Company Inc., 1979), pp. 230-271.

88 Jaffé, "Symbolism in the Visual Arts," p. 243. Her quote from Jung is the conclusion taken from his commentary on The Secret of the Golden Flower, in the section entitled "The Circular Movement and the Centre." In this connection, it is interesting to read Joseph Campbell's "The World Navel," from The Hero with a Thousand Faces, 2nd ed. (1949; rpt. Princeton: Princeton University Press,

1968), pp. 40-46.

<sup>89</sup> James Kirsch, Shakespeare's Royal Self (New York: G. P. Putnam's Sons, 1966), for the C. G. Jung Foundation for Analytical Psychology, p. 13.

<sup>90</sup> Kirsch, p. 26.

<sup>91</sup> C. G. Jung, "The History and Psychology of a Natural Symbol," Psychology and Religion (New Haven: Yale University Press, 1938), pp. 105-106, (CW 11, par. 157).

<sup>92</sup> Jung, Psychology and Religion, p. 112, (CW 11, par. 166).

<sup>93</sup> Queen. I doubt it is no other but the main,  
His father's death and our [o'erhasty] marriage.

(Ham. II.ii.56-57)

<sup>94</sup> Jung, "Dogma and Natural Symbols," Psychology and Religion, pp. 40-41, (CW 11, par. 56).

<sup>95</sup> Kirsch, p. 38.

<sup>96</sup> Martin, p. 158. "By an Act of Parliament of 1786 (26 Geo. III, c. 120), 'for discontinuing the passage through Globe Alley,' commissioners were empowered 'to stop up the said Alley from Park Street, so far as the premises of Barclay and Company extend.' The additional power which was also given for stopping up the remainder of the alley appears not to have been exercised, for by a second Act, viz., 1812 (52 Geo. III, c. 14), the alley was entirely closed."

<sup>97</sup> Martin, p. 154, Plate I (Ordnance Survey Map of Anchor Brewery district, 1896).

<sup>98</sup> Martin, p. 184.

<sup>99</sup> Orrell, pp. 121-122.

<sup>100</sup> Edwards, p. 16.

<sup>101</sup> C. G. Jung, "Psychology and Literature," Modern Man in Search of a Soul (1933; London: Routledge and Kegan Paul, 1978) pp. 188-189, (CW 15, par. 150). The diagram is taken from Jung's discussion of this same motif in "Lecture Two," Analytical Psychology (see p. 43, "Figure 3 Sun-Wheel"), (CW 18, par. 81).

<sup>102</sup> The. And as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shapes, and gives to aery nothing  
A local habitation and a name.

(MND V.i.14-17)

## Illustrations

### Figure 1

"Att a session of the Sewers holden in Southwark the 6th day of July, 1653"

"And at a Session of Sewers holden in Southwark the 13th day of October then following"

From the Halliwell-Phillipps Collection at the Folger Shakespeare Library (call number Z.2.8 p. 1—reduced 40%). Reproduced by the Folger Shakespeare Library and presented here with their permission.

### Figure 2

West part o[f] Southwarke toward Westminster, c. 1640, Yale Center for British Art, Paul Mellon Collection (No. B1977.14.5548). Pen and ink over pencil. "The sheet is 128mm by 308mm (about 5 in. by  $12\frac{1}{8}$  in.) along its right and bottom edges, and just a little wider (309mm) overall." (Orrell, The Quest for Shakespeare's Globe, p. 4). Reproduced by Yale Center for British Art and presented here with their permission.

### Figure 3

This map shows how the Parish of Christ Church Surrey was "formerly a copyhold manor and then became a parish, separated from the United Parishes of St. Margaret's and St. Mary Overy's Southwark." (Meymott, title-page). It serves as frontispiece before Meymott's An Historical Account of the Parish of Christ Church Surrey (Printed for Private Circulation 1881). It is interesting the way "The Mannor House" (Holland's Leaguer) is cheek-by-jowl with "Olde Playe House" (The Swan). The playhouse's circular (i.e. polygonal) shape is clearly delineated and one can sense an orientation of the stage's axis similar to the  $42^\circ$  axis determined by Orrell for the Globe.

### Figure 4

Ordnance Survey, detail from London Central 1:10,000 map. Crown copyright 1982. Reproduced here with permission from Ordnance Survey.

Basically, three isosceles triangles have been drawn from the southwest corner of the tower of Southwark Cathedral, from the "embrasure" where Hollar stood. The base of each represents the picture plane and the sides of each represent the extent of Hollar's drawing (i.e.  $34.3^\circ$  to either side of the "central ray" or altitude of the isosceles triangle).



### 1) Northernmost Triangle

This conforms to the placement of axes in Fig. 28 on p. 82 in Orrell's The Quest for Shakespeare's Globe, where they are placed  $.5^{\circ}$  higher (further north) than the bearings given in his book.

### 2) Middle Triangle

This one conforms to the bearings given by Orrell in his book and establishes his picture plane angle at  $25.34^{\circ}$  and his central ray at  $295.34^{\circ}$ .

### 3) Southernmost Triangle

This one conforms to those bearings which result from my determining the west tower of St. Clement's to be Hollar's central ray ( $294.7^{\circ}$ ) and therefore the picture plane angle of  $24.7^{\circ}$ .

In private correspondence of 3rd December, 1983, John Orrell, referring to Fig. 28 on p. 82, stated that, "the plate is, of course, merely a diagram, though at the time I certainly intended to make it as accurate as I could. Nevertheless an error has crept in, and it's the one you have so astutely discovered: I have drawn the river front of the hospital too far to the north [referring to the west end of the old Savoy Hospital]," p. 2. He also mentions an important adjustment which one must make using his bearings in relation to the Ordnance Survey map: "In the map, however, the grid lines do not run due north; we have to add  $1.5^{\circ}$  to our bearing on the map in order to arrive at the angle from true north, and in the book I have used such bearings throughout," p. 2. Thus  $295.34^{\circ}$  is  $293.84^{\circ}$  on the O.S. map,  $25.34^{\circ}$  is  $23.84^{\circ}$  on the O.S. map, and so on. I have made my drawing of axes in accordance with this adjustment (i.e.  $1.5^{\circ}$  is minussed out from each of the bearings east of true north given in Orrell's book when transferring these bearings onto the O.S. map). This does not apply, obviously, to intervals given in degrees between axes, such as  $13.64^{\circ}$  between the central ray and the west end of the Savoy. I have used this  $1.5^{\circ}$  adjustment in reference to Fig. 8 as well for it is based on the Ordnance Survey. However, because the stage axis is given in degrees west of true north, it becomes  $43.5^{\circ}$  on the map rather than  $42^{\circ}$ . I have received John Orrell's permission to quote from his letter.

### Figure 5

Blow-up of St. Clement's portion of Richard Hosley's high-density detail from Mrs. Iolo William's photo reproduction of Wenceslaus Hollar's West part of [f] Southwarke toward Westminster (illus. 12a facing p. 223 in The Revels History of Drama in English, Vol. III). Mr. Jim Davis, of the University of Birmingham's Library "Photographic Services" reproduced the blow-up of Richard Hosley's

detail. He used "grade 5 high contrast" Ilford photographic paper (medium-weight glossy). For best viewing results, hold the photo at arm's length.

#### Figure 6

"The courtyard of Arundel House, looking north" by Wenceslaus Hollar (1646) from C. Walter Hodges, Shakespeare's Second Globe: The Missing Monument, p. 24. See notes 27 and 28. The tower of St. Clement Danes appears over the roofline of a building on the drawing's right.

#### Figure 7

The silhouettes appear on the side of the "25 Years Restoration Fund" appeal envelope and are presented here through the kind permission of the Reverend R. C. Hubble, RAF, Resident Chaplain of the Central Church of the Royal Air Force (St. Clement Danes, Strand, London, WC2R IDH).

#### Figure 8

W. W. Braines' placement of the "Globe Estate" is superimposed on the Ordnance Survey map (no later than 1924). It refers back to dimensions provided in the 1598/99 Lease Transcript and to illustrations which Braines provides on p. 39 and p. 44 of The Site of the Globe Playhouse, Southwark. "The lines of Globe Alley and the common sewer, and the original frontage line of Deadman's Place, are taken from the plan accompanying the purchase of the brewery from Thrale ..." (Braines, p. 75). My drawing is superimposed on that of Braines.

#### Figure 9

Detail of western section of 1774-1778 George Gwilt map of Henry Thrale brewery. The survey was made in 1774 with additions made to the survey through 1778. The photo from which this copy was made is taken of the original map in the possession of the Courage Brewery (Imperial Brewing & Leisure Limited, Anchor Terrace, Southwark Bridge, London SE1 9HS). I have superimposed my placement for the Globe Playhouse on the original survey. This is my closest approximation of where the Globe's foundations might be. It is interesting to note that approximately  $\frac{1}{4}$  of the "Globe Estate" (i.e. the SE corner) coincided with the approximately 100' x 100' NW square of the Henry Thrale brewery as it existed by 1778. One can see faintly "under" the stableyard and "Dung Pit" area the dimensions of the SE "jog" of land that appears in the SE section of Braines' "Globe Estate." Also, faintly written in on my photo reproduction of the original, but not visible in this copy, is "Fountain Alley," just to the north of Castle Lane. Permission for the map's reproduction has kindly been granted by Courage Brewery. See endnote 39.

### Figure 10

My  $1/32" = 1'$  drawing incorporates Figs. 8 and 9 and attempts to show where the Globe Playhouse would be placed if one were to drop the St. Saviour's-Savoy axis line by  $.64^\circ$  and use a new central ray of  $294.7^\circ$ . This would also result in a new picture plane angle of  $24.7^\circ$ .

### Figure 11

My  $1/16" = 1'$  drawing enlarges my placement and illustrates a 24-sided polygonal playhouse structure with the center line at right angles to the  $42^\circ$  axis of the Globe stage bisecting at mid-bay and the centers of turrets at  $50^\circ$  to right and left of this line. These deductions follow Orrell's bay division and turret placement as described in "Appendix A. Speculations" (pp. 160-167), though as stated earlier (pp. 21-23) I differ from him in the selection of the stage width. It would be useful to relate this drawing to his large blow-up of Hollar's West part o[f] Southwarke (Fig. 41) on p. 165.

### Figure 12

This  $1/16" = 1'$  drawing is exactly the same as Fig. 11 with the addition of certain internal hexagons and squares to provide an illustration of internal symmetry. This drawing and Fig. 13-15 attempt to explain why the 43' dimension given in the contract for the Fortune can be retained (see note 44).

### Figure 13

"Globe Mandala." Globe Playhouse with 24 sides ( $1/16" = 1'$ ). This drawing illustrates "ad quadratum" reasoning (see Orrell, p. 120). It also illustrates my method of using internal hexagons to determine a Globe stage width of 43' (rounded off).

### Figure 14

"Globe Mandala." Globe Playhouse with 24 sides ( $1/16" = 1'$ ). This drawing illustrates how Peter Street might have arrived at all pertinent dimensions of the Globe groundplan through use of a 3-rod line and then employing this 3-rod line as a compass device:

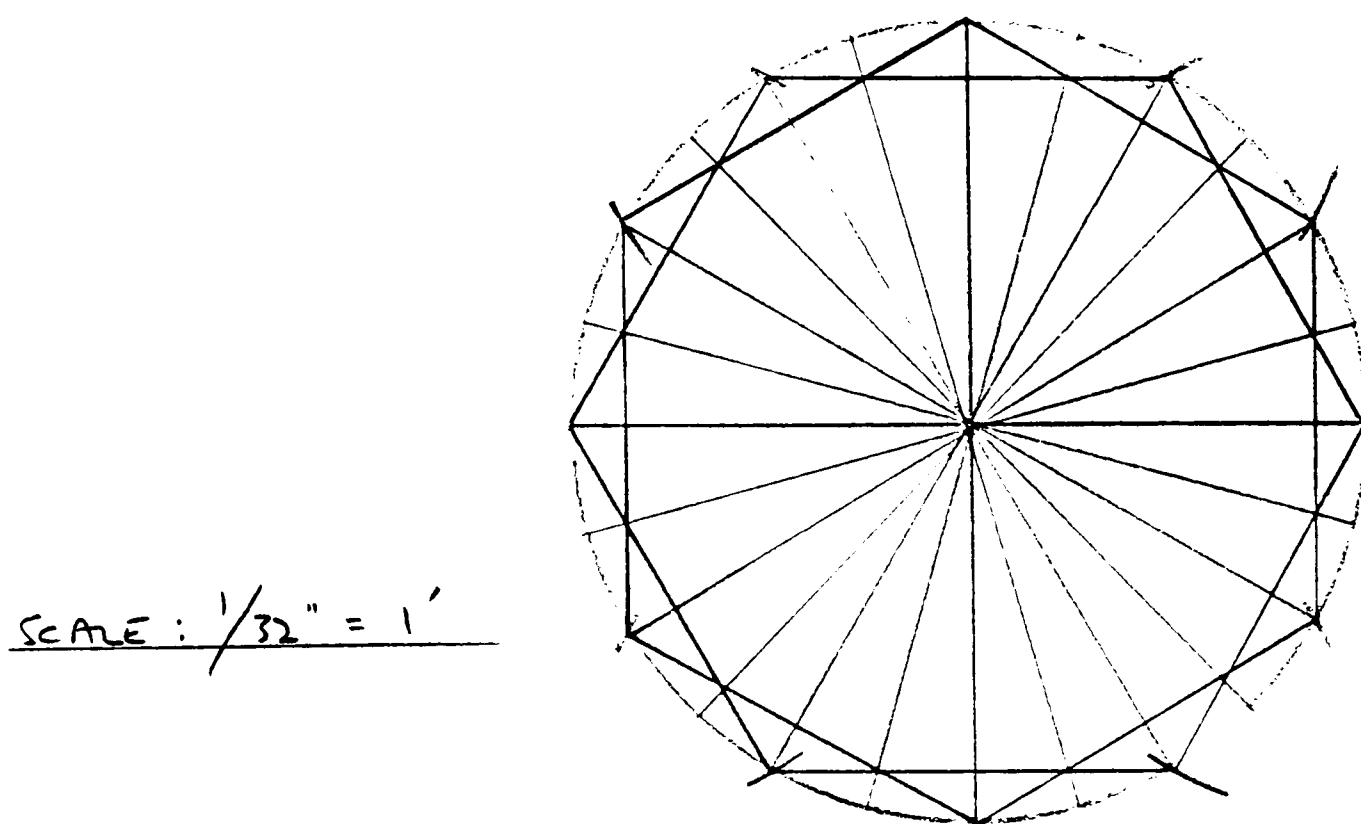


Figure 15

"Globe Mandala." Globe Playhouse at  $42^{\circ}$  axis ( $1/16'' = 1'$ ). This drawing illustrates the stage axis at  $42^{\circ}$  west of true north (according to Orrell). I have included not only the 43' stage width, but the 51.63' width of the "decorative band" as seen on the front of the hut in the Hollar drawing (c. 1640). It is interesting that this band represents an area approximately 4' or so beyond each side of the stage. This might very well be reminiscent of the extent of the first Globe's "heavens" though this is conjecture on my part. A 4' overhang would provide some protection from rain. Another 9' to either side of the "decorative band" would account for the "shadow" joining the second Globe's gallery roof which is evident in Hollar's drawing. The term "shadow" may very well have derived from the fact that when the sun moved from east to west with the stage at a  $42^{\circ}$  axis (west of true north) there would be a "shadow" cast by the "heavens" hut structure on the playing area below.

Figure 16

Photo of "topographical glass" used in "direct comparison" experiment. The frame is positioned in the southernmost crenellation of the SW corner of Southwark Cathedral's tower. On it is the exact size (inked in rectangle) of Hollar's drawing with "locatable fixes" (i.e. PE, SML, SB, SC) and the Globe Playhouse rectangle (base to bottom of roofline). Original color photo by Grenville Cuyler. Reproduced in black and white and enlarged by Jim Davis.

Figure 17

Photograph of rear of Anchor Terrace and Courage Brewery bottling plant seen through the southernmost crenellation of the SW

corner of Southwark Cathedral's tower. Marked are present-day landmarks which would correspond to "locatable fixes" (i.e. St. Clement's and St. Bride's) from Hollar's drawing. The outline of the Globe (height from base to bottom of roofline—not roofridge) can be seen against the bottling plant building. I replicated Hollar's possible use of the topographical glass by placing it in the midst of the southernmost embrasure. The "eyepiece," which in this case was part of a second tripod in front of the glass, was mounted about 6" away from the glass. By looking from just behind this vertical tripod arm I was able to line up the present-day landmarks of PE, ML, SB, and SC with the corresponding squares on the glass (for illustration of these squares see Fig. 16). This resulted in the approximate position of the Globe Playhouse rectangle on the back of the Courage bottling plant building. There was some unsteadiness of my eye against the tripod's arm which served as the "eyepiece" and so this is as close as I am able to get using this equipment. However, this location does generally confirm arguments brought forward by Braines, Orrell, and myself for the placement of the Globe Playhouse, though mine represents a somewhat more southerly placement on the site as I have indicated in this chapter. Somewhat more sophistication in the equipment and accurate transmission of data from the bottling plant building to the rear of the Anchor Terrace building would "locate" the Globe's center with more assurance using this "direct comparison" method. Original color photo by Grenville Cuyler. Reproduced in black and white and enlarged by Jim Davis.

Figure 1

Sewer  
Durr 24

At a session of the Sewer Board in Southampton  
the 6th day of July 1853.

The Jurie of the Sewer for the East parts of the City  
upon their Oath do say that upon a view made  
of the Sewer in Middle Lane near the place where  
the Globe Playhouse lately stood the Jurie find that  
there is 40. feet yards or thereabouts at the head  
of the said Sewer stop and filled up an other  
yard or thereabouts built upon by G. Matthews  
Grange No. 1 And further say that in their  
Judgment the same Sewer is better to be  
stop up then laid open again being the head  
of a Sewer sewer.

And at a session of the Sewer Board in  
Southampton the 13th day of October  
then following.

The said Jurie did say that upon their Oath  
view taken in the said Lane of the Sewer in  
Middle Lane they do find that 80. yards  
thereof is stop up And 40. yards thereof built  
upon by G. Matthews Grange No. 1 And further  
say that they are informed it was stop up  
by virtue of a for order Comission of Sewers  
And therefore said and sent that the  
same as now it is it more convenient for  
the neighborhood and for the City than to  
be laid open again at thereby it may be  
that there may a noysome filthy place  
adjoining upon the Streetway

Per a Corroborant  
J. W. M. L.

Brend 1853

Figure 2



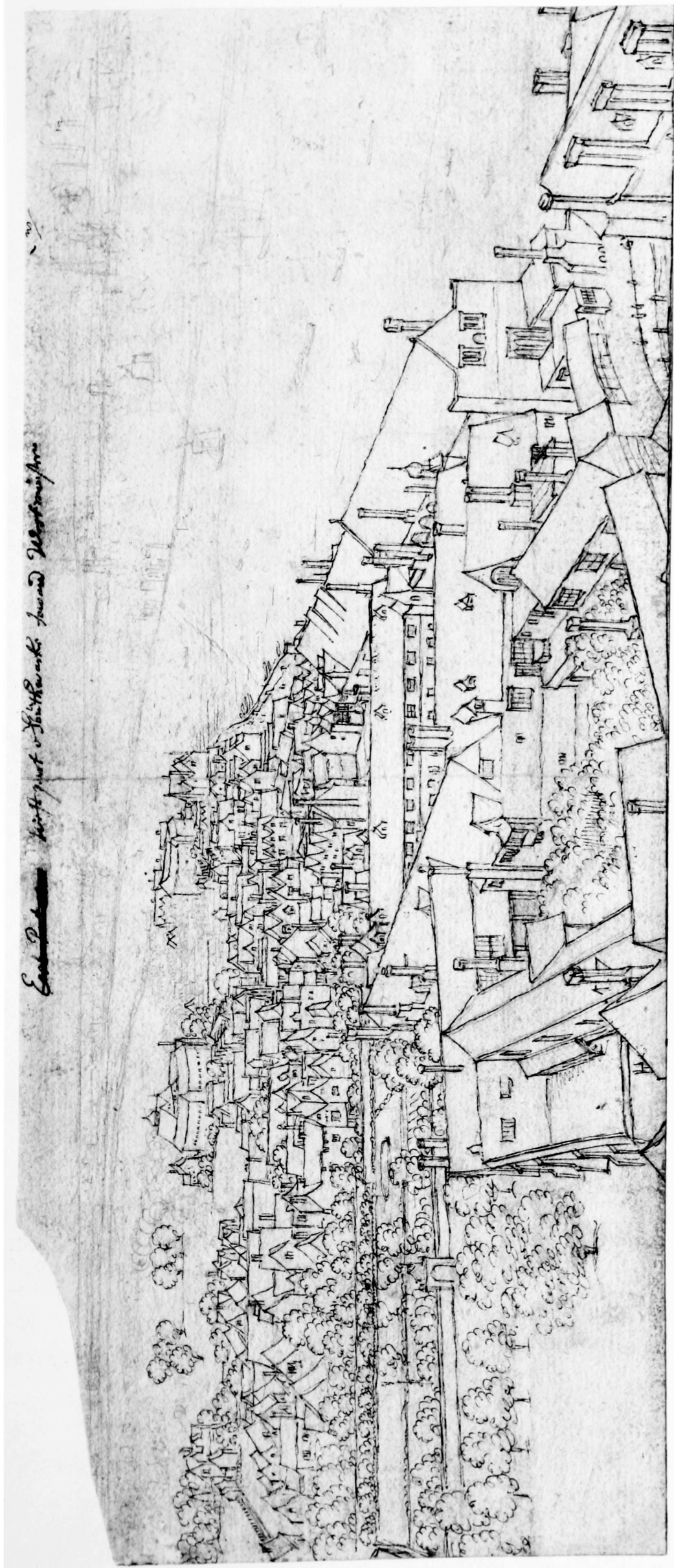
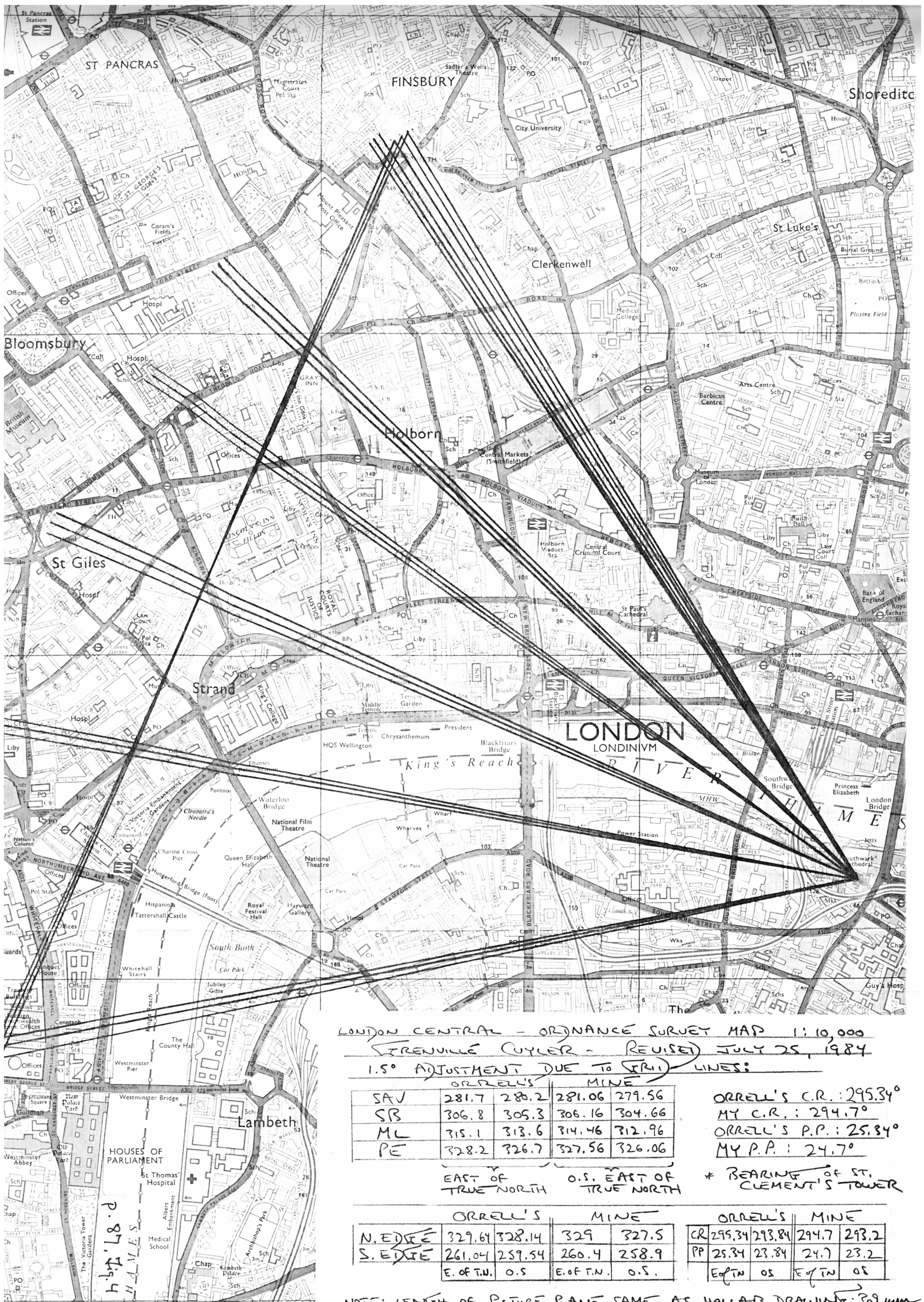


Figure 3



Figure 4





LONDON CENTRAL - ORDNANCE SURVEY MAP 1:10,000  
STRENNELL CUYLER - REVISED JULY 25, 1984  
1.5° ADJUSTMENT DUE TO STRIP LINES:

	ORRELL'S		MINE	
SAV	281.7	280.2	281.06	279.56
SB	306.8	305.3	306.16	304.66
ML	315.1	313.6	314.46	312.96
PE	328.2	326.7	327.56	326.06

ORRELL'S C.R. : 295.34°  
MY C.R. : 294.7°  
ORRELL'S P.P. : 25.84°  
MY P.P. : 24.7°

EAST OF TRUE NORTH      0.5° EAST OF TRUE NORTH

\* BEARING OF ST. CLEMENT'S TOWER

	ORRELL'S		MINE	
N. EDGE	329.64	328.14	329	327.5
S. EDGE	261.04	259.54	260.4	258.9
E. OF T.N.	O.S.		E. OF T.N.	O.S.

	ORRELL'S		MINE	
CR	295.34	293.84	294.7	293.2
PP	25.84	23.84	24.7	23.2
E of T.N.	OS		E of T.N.	OS

NOTE: LENGTH OF PICTURE PLANE SAME AS HOLLAR DRAWING: 309 mm

Figure 5



Top

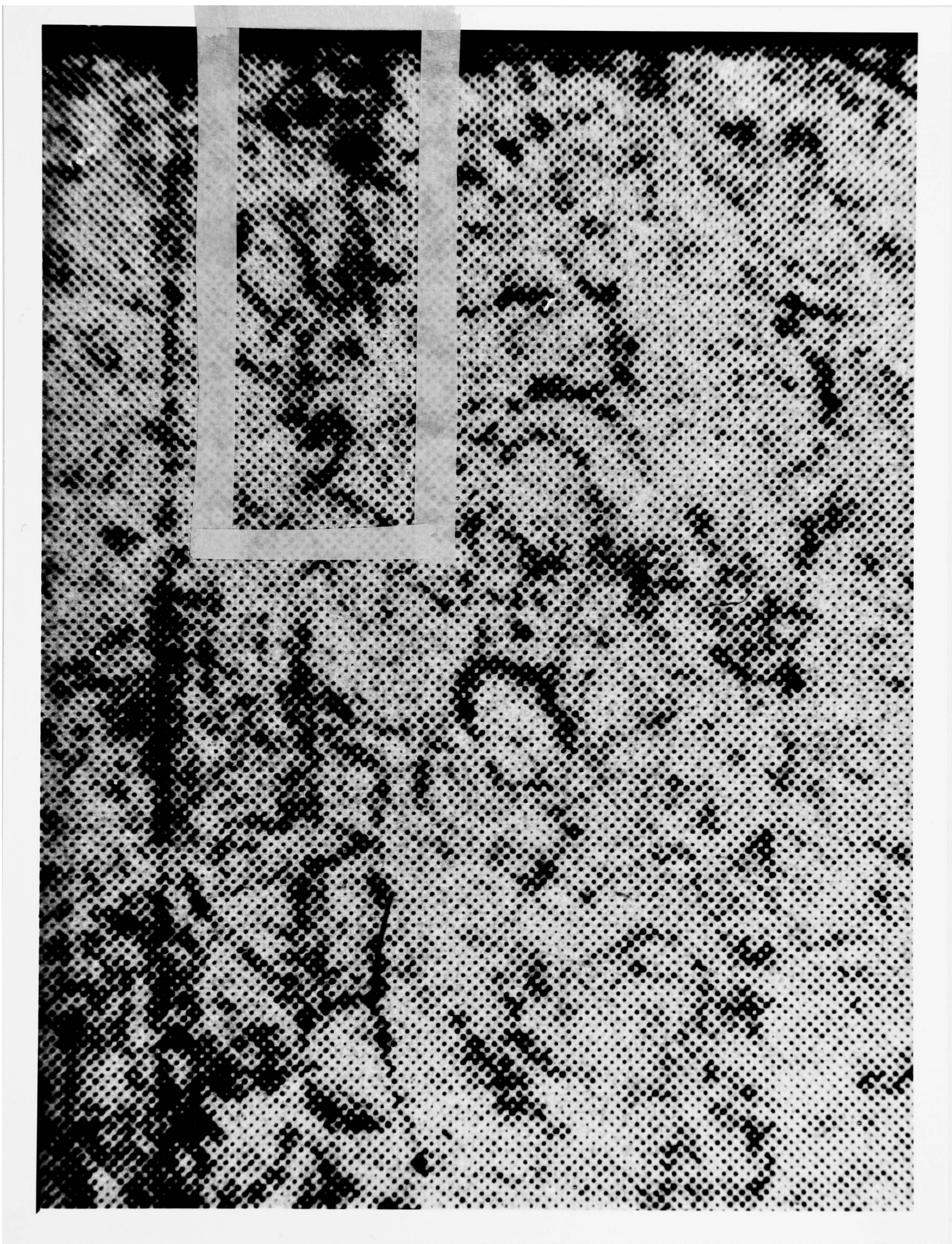
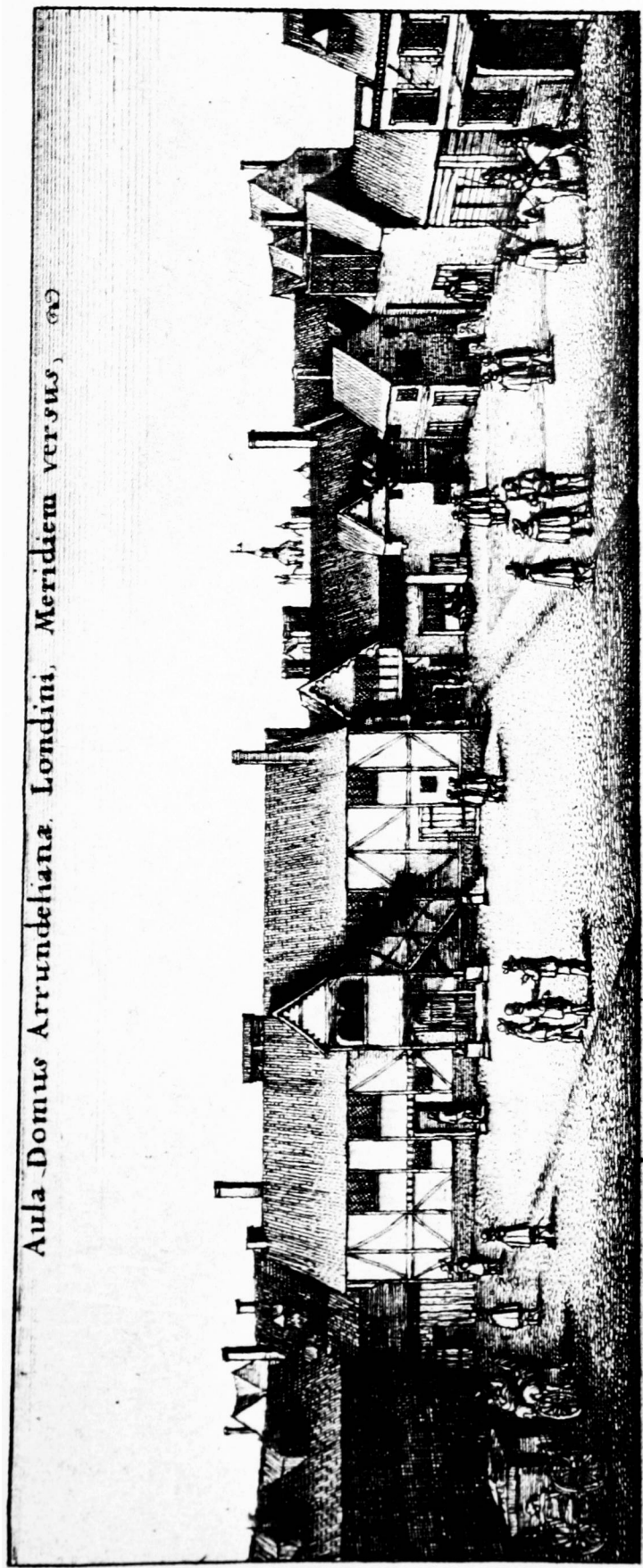


Figure 6





4. The courtyard of Arundel House, looking north

Figure 7

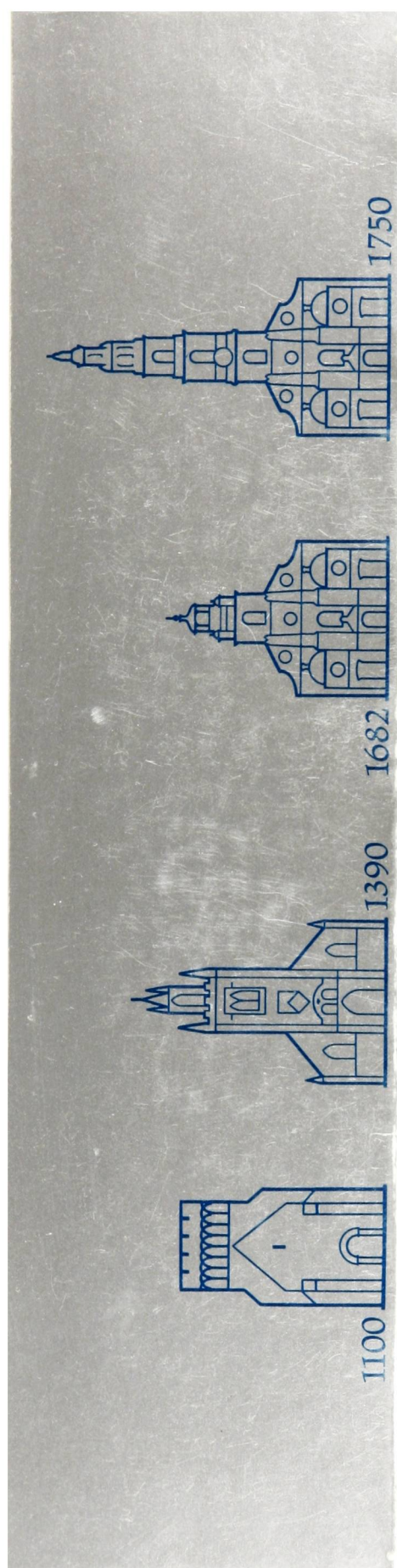


Figure 8

ALL BEARINGS HAVE BEEN ADJUSTED  
1.5° TO ARRIVE AT "EAST OF TRUE  
NORTH" IN ACCORDANCE WITH  
ORDNANCE SURVEY  
MAP.

29 MAY 1984

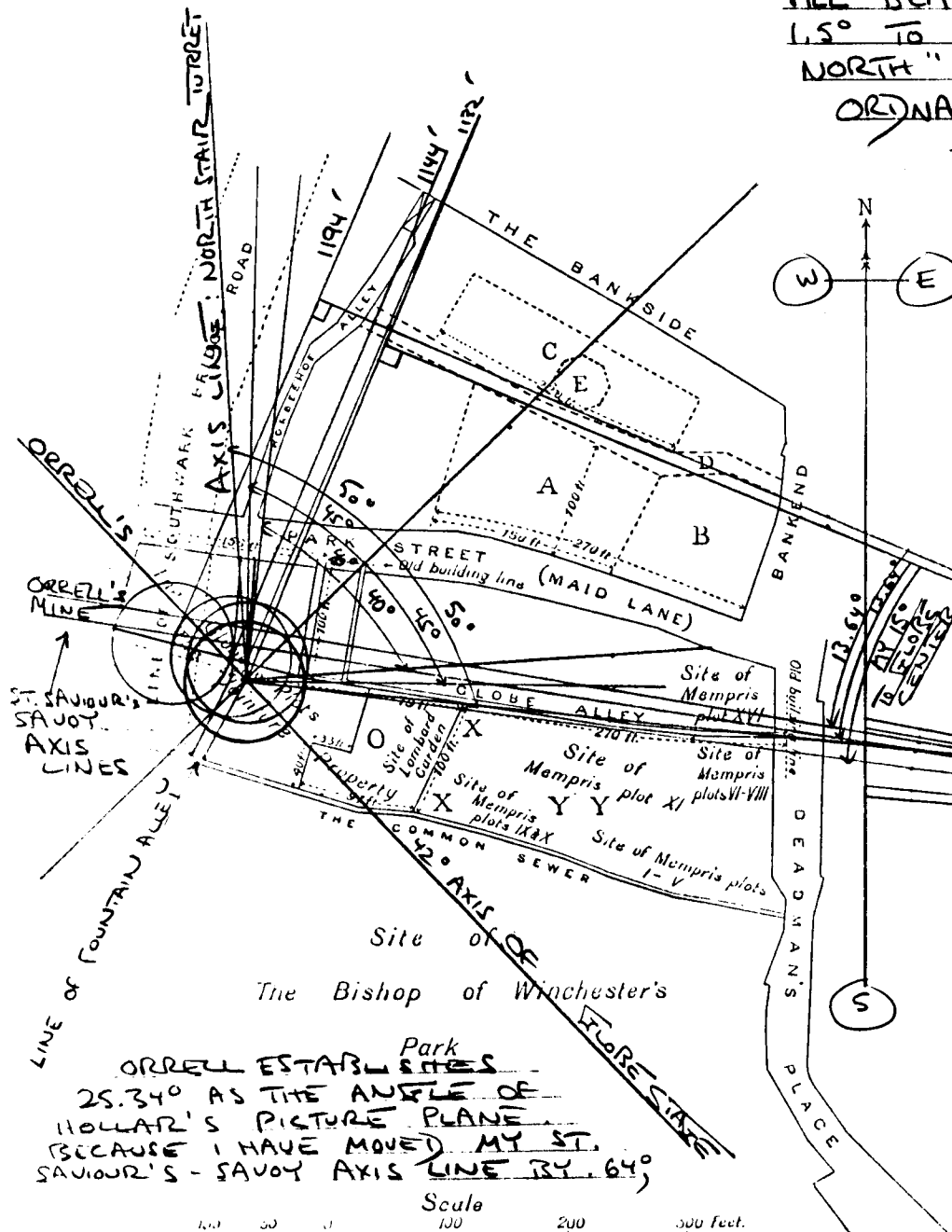
THE CENTRAL RAY REPRESENTS  
THE AXIS LINE FROM ST.  
SAVIOUR'S TO PICTURE PLANE  
AT 90° ANGLE. MY CENTRAL  
RAY (294.7°) IS NOW .64°  
LOWER THAN ORRELL'S  
(295.34°) AND IS THE  
BEARING OF ST.  
CLEMENT'S TOWER  
FROM ST. SAVIOUR'S  
TOWER.

REVISED 12 JUNE 1984

DISTANCE FROM ST. SAVIOUR'S ALONG MY  
CENTRAL RAY FOR MY PLACEMENT  
OF THE GLOBE IS THE SAME  
AS ORRELL'S EASTERNMOST  
PLACEMENT - 1132' AT .64°  
SOUTH OF HIS ST. SAVIOUR'S-SAVOY  
AXIS LINE THIS WILL RESULT IN A  
HYPOTENUSE OF 1171.9796' AND A  
BASE OF 303.5. THE ANGLE FROM  
MY CENTRAL RAY TO THE CEN-  
TER OF THE GLOBE IS 15° - THE  
SAME AS ORRELL'S. THIS WILL  
RESULT IN A PLACEMENT FOR  
THE GLOBE WHICH IS 12' 9.6"  
FURTHER SOUTH OF ORRELL'S  
EASTERNMOST PLACEMENT AS A  
RESULT OF THE .64° DROP. TAKING  
"ANAMORPHOSIS" INTO ACCOUNT  
(WITH ANGLES OF 12.5° AND 17.5°  
FROM MY CENTRAL RAY) THERE  
WILL BE THE SAME DIAMETER  
FOR THE GLOBE AS THE ONE  
ARRIVED AT BY ORRELL FOR  
HIS EASTERNMOST PLACE-  
MENT - I.E. 101.27' ± 2%. IF  
PETER STREET'S 3-ROD LINE MEA-  
SUREMENT REPRESENTED POST-  
CENTER TO POST-CENTER, A "SUR-  
FACE-TO-SURFACE" DIAMETER  
WOULD BE 99' 10". THIS WOULD  
RESULT IN A DIAMETER OF  
APPROX. 100' SEEN BY HOLLAR  
ACCORDING TO ORRELL, VERY  
CLOSE TO 101.27' ± 2% AND WITH-  
IN ITS 2% MARGIN OF ERROR  
(99.24' - 103.3'). IT IS MY  
CONCLUSION THAT HOLLAR USED  
THE TOWER OF ST. CLEMENT'S  
AS HIS CENTRAL RAY (294.7°),  
AND THIS HAS RESULTED IN  
SAVIOUR'S-SAVOY AXIS LINE  
FOR THE GLOBE.

ORRELL PLACES OUTER  
LIMITS OF GLOBE AT  
12.5° AND 17.5° FROM  
HIS CENTRAL RAY.  
I AM USING 12.5°  
AND 17.5° FROM MY  
CENTRAL RAY TO  
DETERMINE EFFECT  
OF "ANAMORPHOSIS."

A .64° DROP IN THE ST.  
AND MY SUBSEQUENT PLACEMENT FOR THE GLOBE.

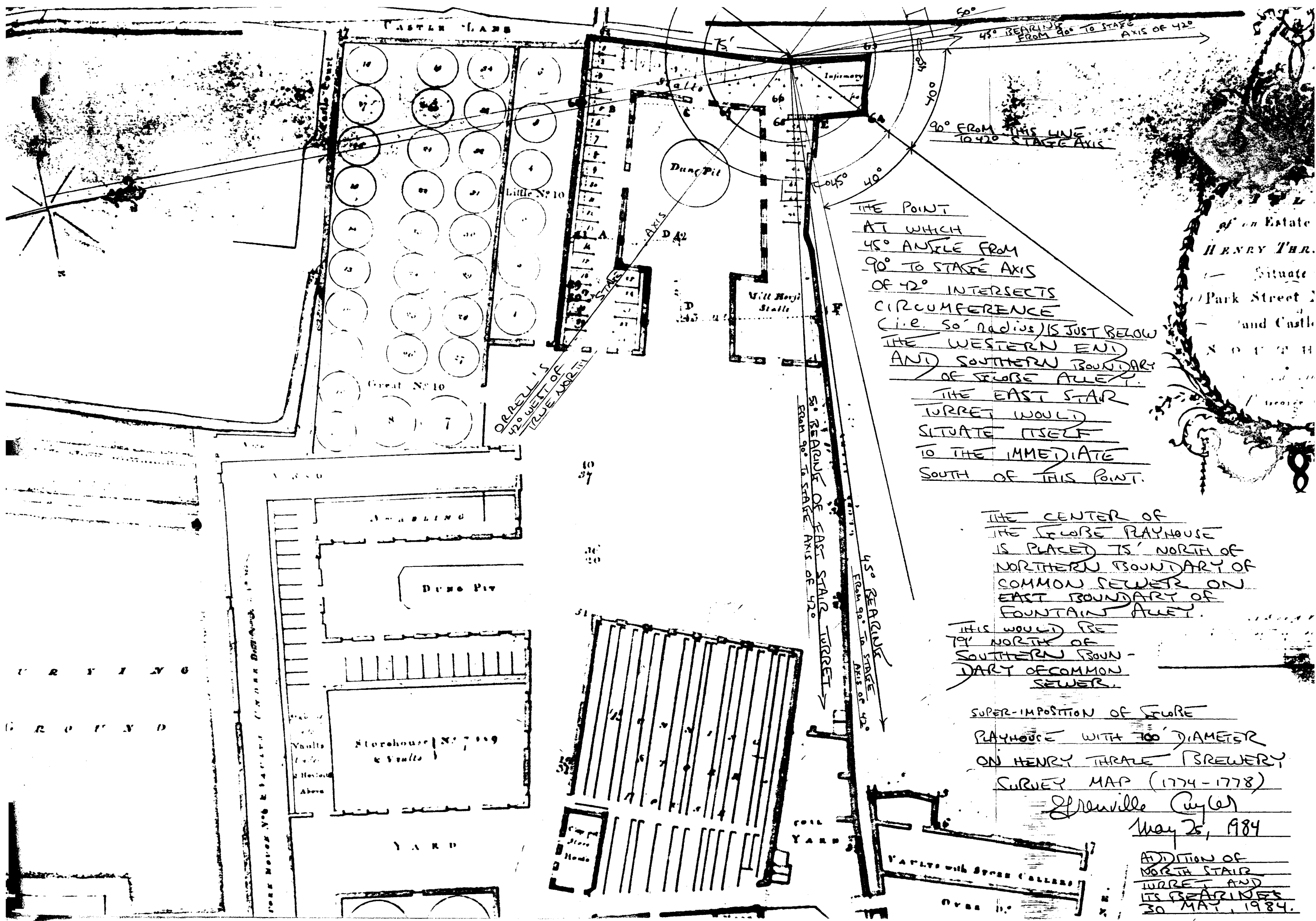


ORRELL ESTABLISHES  
25.34° AS THE ANGLE OF  
HOLLAR'S PICTURE PLANE  
(BECAUSE I HAVE MOVED MY ST.  
SAVIOUR'S-SAVOY AXIS LINE BY .64°)

THIS RESULTS IN MY CENTRAL RAY BEING  
LOWERED .64° THEREFORE MY NEW  
PICTURE PLANE ANGLE IS 24.7°

W. W. BRAINES' 74 DRAWINGS  
SUPER-IMPOSED ON ORDNANCE SURVEY

Figure 9



THE POINT  
AT WHICH  
45° ANGLE FROM  
90° TO STAGE AXIS  
OF 42° INTERSECTS  
CIRCUMFERENCE  
(i.e. 50' radius) IS JUST BELOW  
THE WESTERN END  
AND SOUTHERN BOUNDARY  
OF SCORE ALLEY.  
THE EAST STAIR  
TURRET WOULD  
SITUATE ITSELF  
TO THE IMMEDIATE  
SOUTH OF THIS POINT.

THE CENTER OF  
THE SCORE PLAYHOUSE  
IS PLACED 75' NORTH OF  
NORTHERN BOUNDARY OF  
COMMON SEWER ON  
EAST BOUNDARY OF  
FOUNTAIN ALLEY.  
THIS WOULD BE  
75' NORTH OF  
SOUTHERN BOUN-  
DARY OF COMMON  
SEWER.

SUPER-IMPOSITION OF SCORE  
PLAYHOUSE WITH 700' DIAMETER  
ON HENRY THRALE BREWERY  
SURVEY MAP (1774-1778)

Grenville Cuyler  
May 25, 1984

ADDITION OF  
NORTH STAIR  
TURRET AND  
ITS BEARINGS  
30 MAY, 1984.

Figure 10





Figure 11

LINE OF NORTH  
STAIR TURRET

HORSE SHOE ALLEY  
WOULD FLOW INTO  
NORTH STAIR TURRET

Shenille Canyon  
May 28, 1984  
REVISED: Nov. 19, 1984

CONJECTURAL  
DRAWING OF GLOBE  
PLAYHOUSE WITH  
99' DIAMETER  
(POST-CENTER  
POST-CENTER) TO  
99' 10"  
SURFACE  
TO SURFACE

BLUE ANCHOR  
PASSAGE

GLOBE ALLEY

LINE OF EAST STAIR TURRET  
EAST STAIR TURRET

(6' 9" x 11') BETWEEN  
45° AND 56° WITH  
A "CENTER" OF 50°  
NORTH STAIR TURRET  
BETWEEN 304° AND  
315° WITH "CENTER"  
AT 310° (BEARING  
ACCORDING TO  
JOHN ORRELL).

LINE OF EAST STAIR TURRET

PLACEMENT IS AT 1132'  
FROM ST. SAVIOUR'S ALONG MY  
CENTRAL RAY WITH NEW  
PICTURE PLANE ANGLE OF 24.7°  
AND .64° DROP IN ST. SAVIOUR'S-SAVOY  
AXIS LINE.

SCALE:  
1/16" = 1'

FOUNTAIN  
ALLEY

ORRELL'S 42° AXIS  
OF GLOBE STAGE

MY AXIS AT  
281.06° ST.  
SAVIOUR'S SAVOY

LINE OF  
CENTER OF  
"GLOBE ESTATE"

THE SYMBOL  
"O" REFERS  
TO MAJOR  
STRUCTURAL  
MEMBERS  
I.E. MUD-  
PILINGS...

24-SIDED  
"POLYGONAL"  
AND "RAY"  
DIVISION "TAKEN  
FROM: "APPENDIX  
A. SPECULATIONS"  
IN JOHN ORRELL'S  
THE QUEST FOR  
SHAKESPEARE'S  
GLOBE SEE  
PARTICULARLY  
P. 164.

P. 94, fig. 11

Figure 12

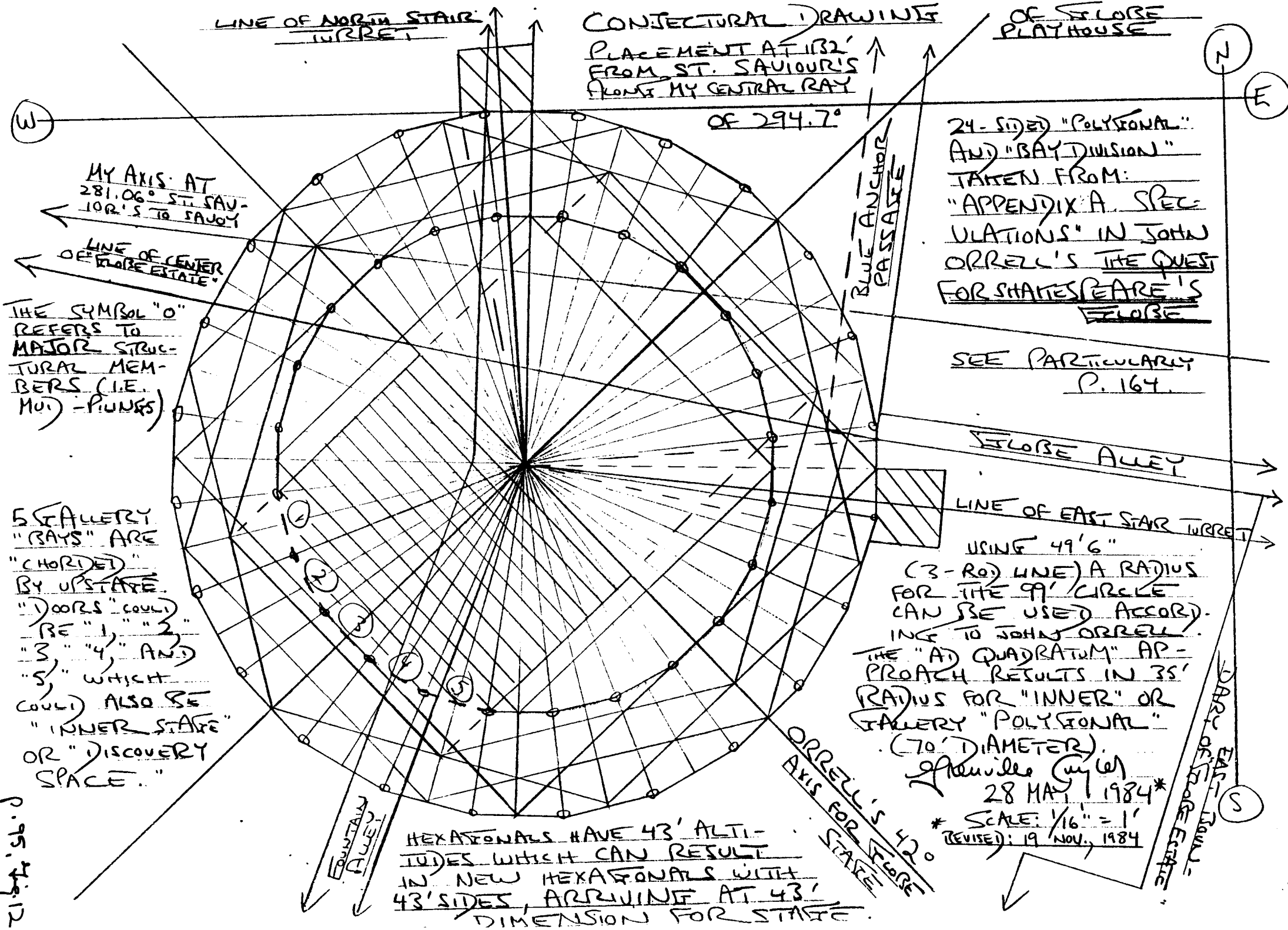
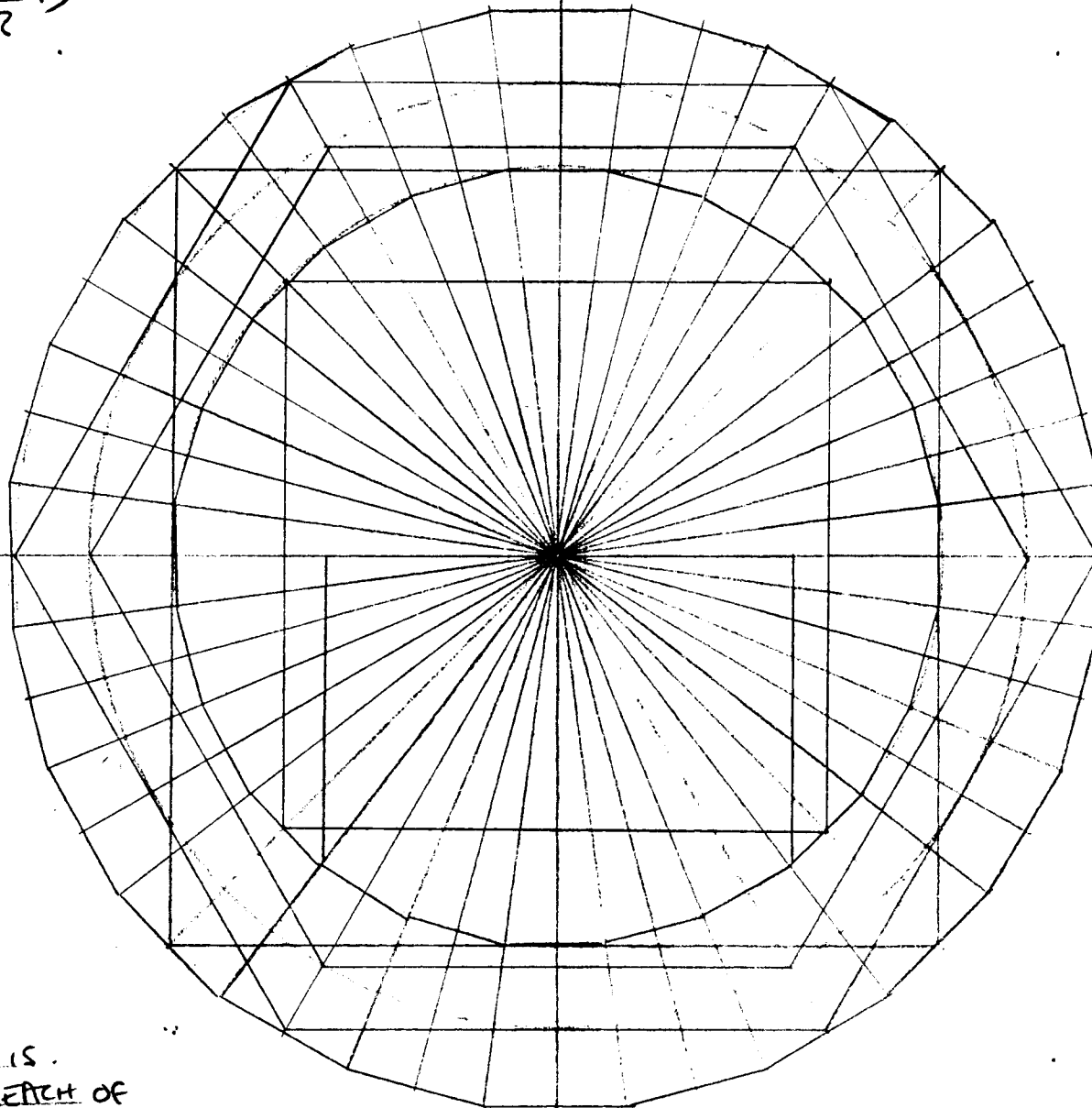


Figure 13

① POSSIBLE  
USE OF 3-ROD LINE  
(49'6") BY PETER  
STREET WOULD LEAD  
TO A 100' DIAMETER  
THEATER ACCORD-  
ING TO JOHN  
ORRELL. THROUGH  
FURTHER USE  
OF THE 3-ROD  
LINE, HEXA-  
GONS CAN  
EASILY BE  
DETERMINED  
WHICH  
COULD  
GIVE RISE  
TO THE 43'  
STAGE DI-  
MENSION.

②  
USING 3-ROD LINE  
(49'6") AS RADIUS.  
ONE ARRIVES AT  
A 24-SIDED POLYGONAL  
WITH A 99' DIAMETER  
AND A "SURFACE-TO-  
SURFACE" DIAMETER  
OF 99'6". BY USING THIS  
SAME 3-ROD RADIUS IT IS  
POSSIBLE TO PLOT A HEXA-  
GON, EACH SIDE OF WHICH IS  
49'6". THE ALTITUDE OF EACH OF  
THE 6 EQUILATERAL TRIANGLES  
CONTAINED THEREIN IS 43'.



GLOBE MANDALA  
SCALE: 1/16" = 1'

Penelope Cuyler  
21 FEB. 1984 REVISED:  
JUNE 18,  
1984.

CONJECTURAL

DRAWING OF  
GLOBE  
PLAYHOUSE  
PROPORTIONS  
THROUGH  
USE OF  
3-ROD  
SQUARE  
AND HEX-  
AGON WITH  
3-ROD SIDES.

③ IF ANOTHER  
CIRCLE USING  
43' ALTITUDE  
AS A RADIUS  
IS DESCRIBED,  
IT WILL THEN  
BE POSSIBLE TO  
MAKE ANOTHER  
HEXAGON WITHIN  
THIS, EACH SIDE  
OF WHICH IS 43'.  
IT IS THEREBY  
POSSIBLE TO  
DETERMINE THE  
WIDTH OF THE  
GLOBE STAGE BY  
CONNECTING INSIDE CORNERS  
OF THIS INNER HEXAGON.

6.96  
 4.19  
 1.13

Figure 14



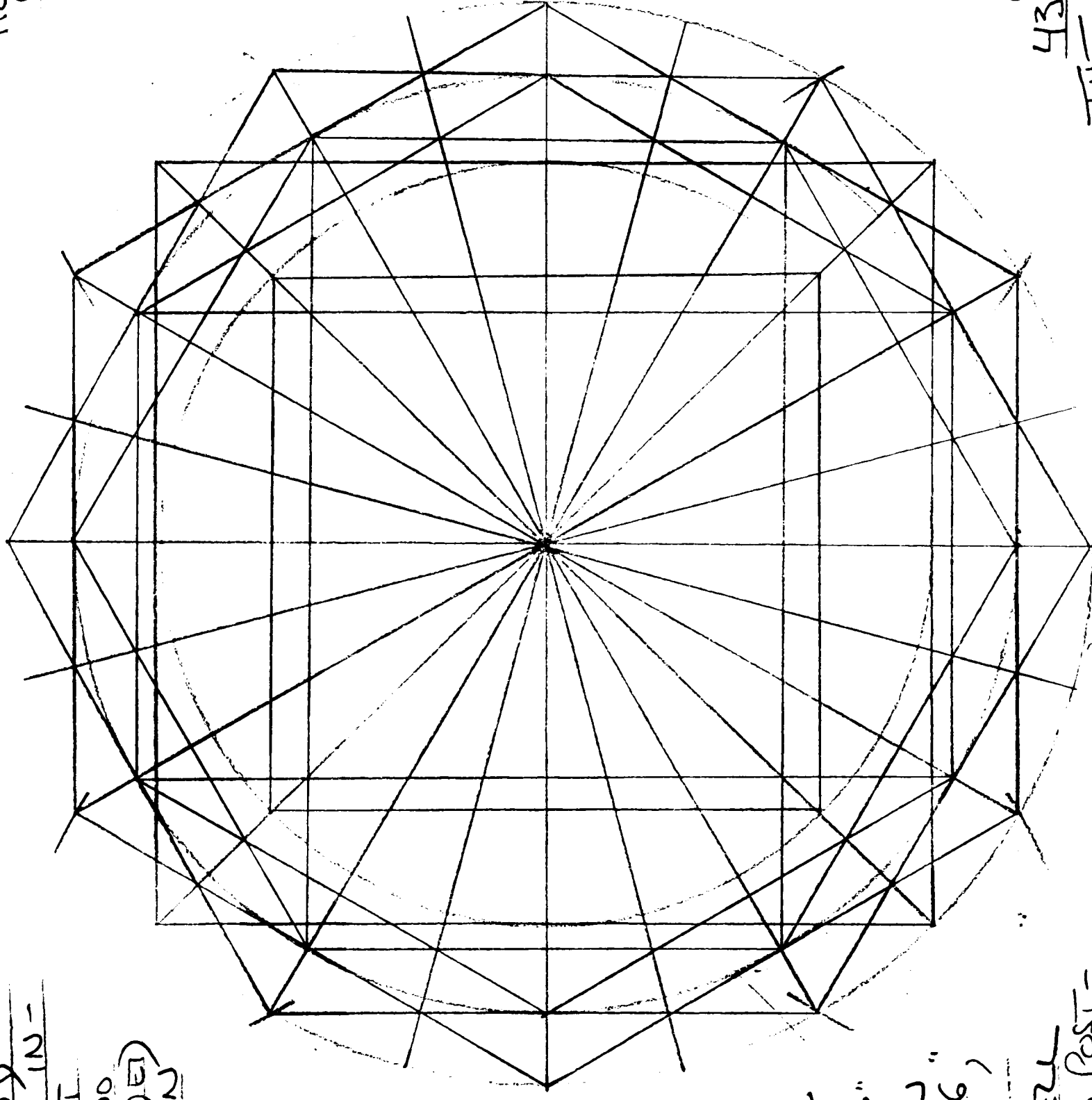
AS AN EXPERIMENT, I HAVE DESIGNED THIS "MANDALA" USING ONLY A 3-ROD LINE AND A COMPASS. IT IS INTERESTING THAT BY FORMING TWO HEXAGONS (12-SIDED POLYGON) ONE THEN HAS THE MEANS TO FORM A 24-SIDED POLYGON.

WITH THE 24 SIDES ONE NOW HAS THE MEANS TO FORM AN OCTAGON,

WHICH RESULTS IN A SQUARE WITHIN THE CIRCLE. THIS PROVES YOU TO FORM A CIRCLE INSIDE

WITH A 3" RADIUS, GIVING YOU A "STARRY" DEPTH BETWEEN CIRCLES OF 14'6" (RECOMMENDED)

BY JOHN ORRILL (POST-CENTER TO POST-CENTER).



STORGE MANDALA  
SCALE: 1/16" = 1'

NOW ONE CAN TAKE THE ALTITUDE OF THE EQUILATERAL TRIANGLES FORMED BY 49'6" SIDES (THERE ARE 6 OF THESE IN EACH HEXAGON

AND IT WILL SERVE AS RADIUS FOR A CIRCLE WITHIN THE HEXAGONS.

IF YOU ANOTHER HEXAGON IS FORMED WITHIN

THIS CIRCLE ONE WILL HAVE EQUI-LATERAL TRIANGLES WITH 43'

SIDES. BY CONNECTING THE INSIDE

CORNERS ONE CAN ARRIVE AT

43' AS WIDTH FOR THE GLOBE STATE.

Shawville Cuyab  
22 FEB. 1984.

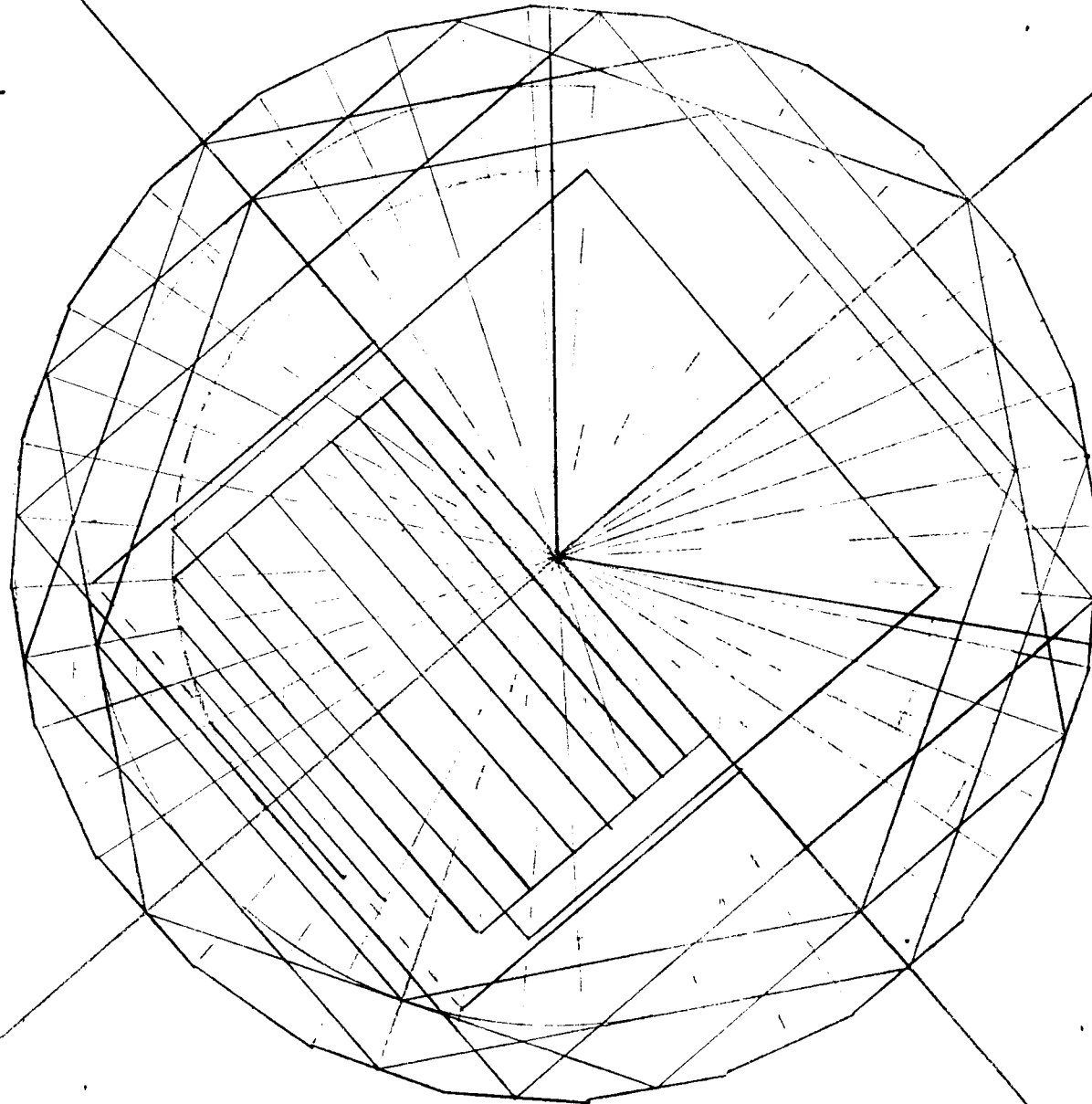
Figure 15

Frederick Cuyler

18 JUNE, 1984

THIS DRAWING  
PLACES THE STUPE  
ON AN AXIS OF  
42° WEST OF TRUE  
NORTH, ACCORDING  
TO ORRELL.

USING A  
3-ROD LINE  
AND A COM-  
PASS DEVICE  
(SUCH AS A  
ROPE), AND A  
90° ANGLE  
DEVICE, IT IS  
POSSIBLE TO  
ARRIVE AT ALL  
OFF THE DI-  
MENSIONS AS  
WELL AS A  
NEW DIMENSION  
FOR THE "ROOF  
BEAM" OF 51.63'  
WHICH CHORDS  
OFF 5 BAYS  
AT ROOF-  
RIDGE  
HEIGHT.



THE ACTUAL  
HUT WOULD  
HAVE REACHED  
TO THE EAVES,  
ACCORDING TO  
ORRELL (SEE  
"APPENDIX A  
SPECULATIONS"  
IN THE QUEST  
FOR SHATTE-  
SPEARE'S  
STUPE, PP.  
160-161).  
WHEREAS  
HIS 49'6"  
STAFF

CHORDS OFF  
6 BAYS, THE  
43' STAFF  
INDICATED HERE  
WOULD CHORD  
OFF 5 BAYS.  
THE CENTER  
LINES OF EAST AND  
NORTH STAIR TURRETS  
ARE ALSO INDICATED.

STUPE PLAYHOUSE - CONJECTURAL DRAWING  
SCALE: 1/16" = 1'  
99' POST-CENTER TO POST-CENTER DIAMETER  
99' 10" DIAMETER "SURFACE-TO-SURFACE"

P. 98, fig. 15

Figure 16

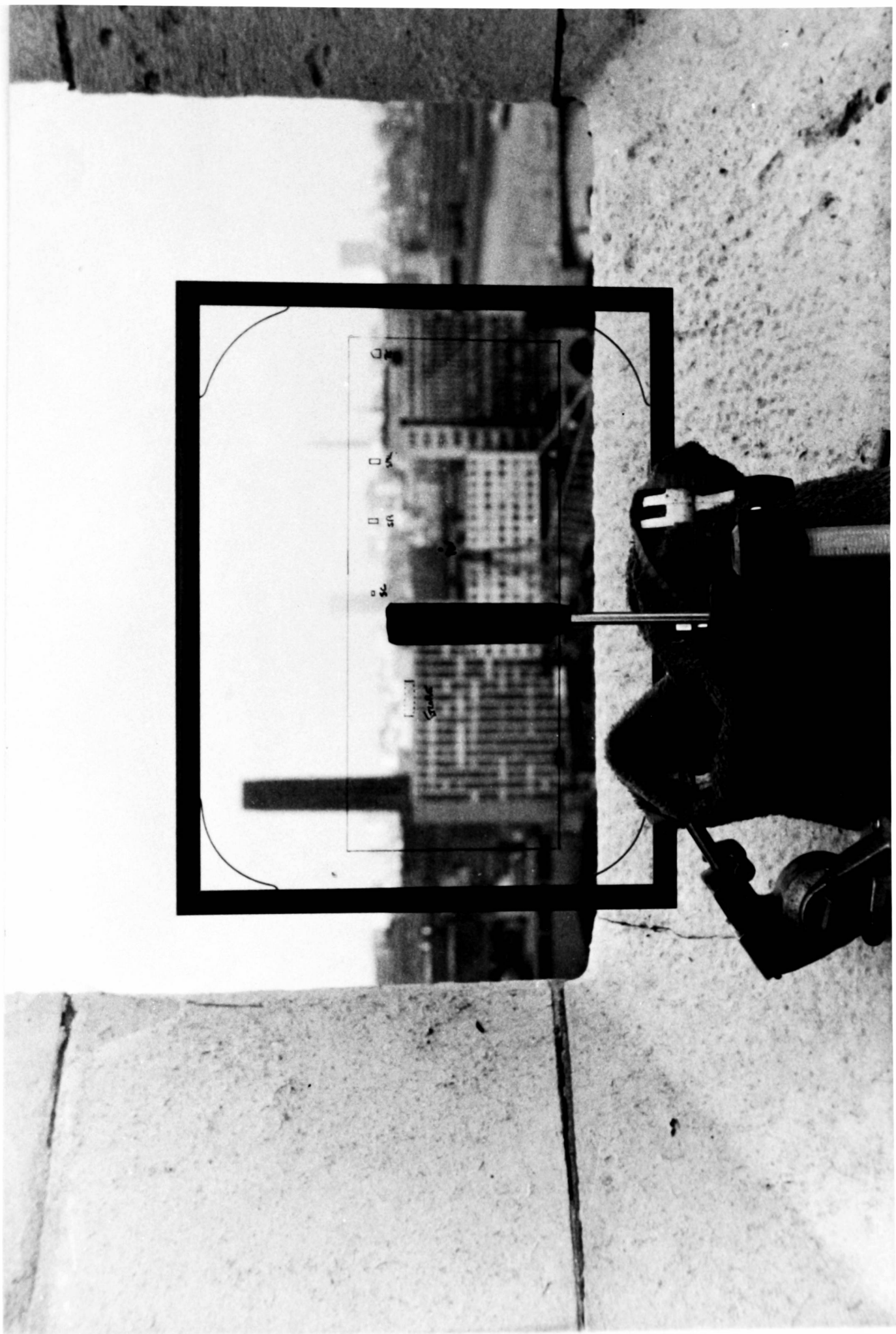
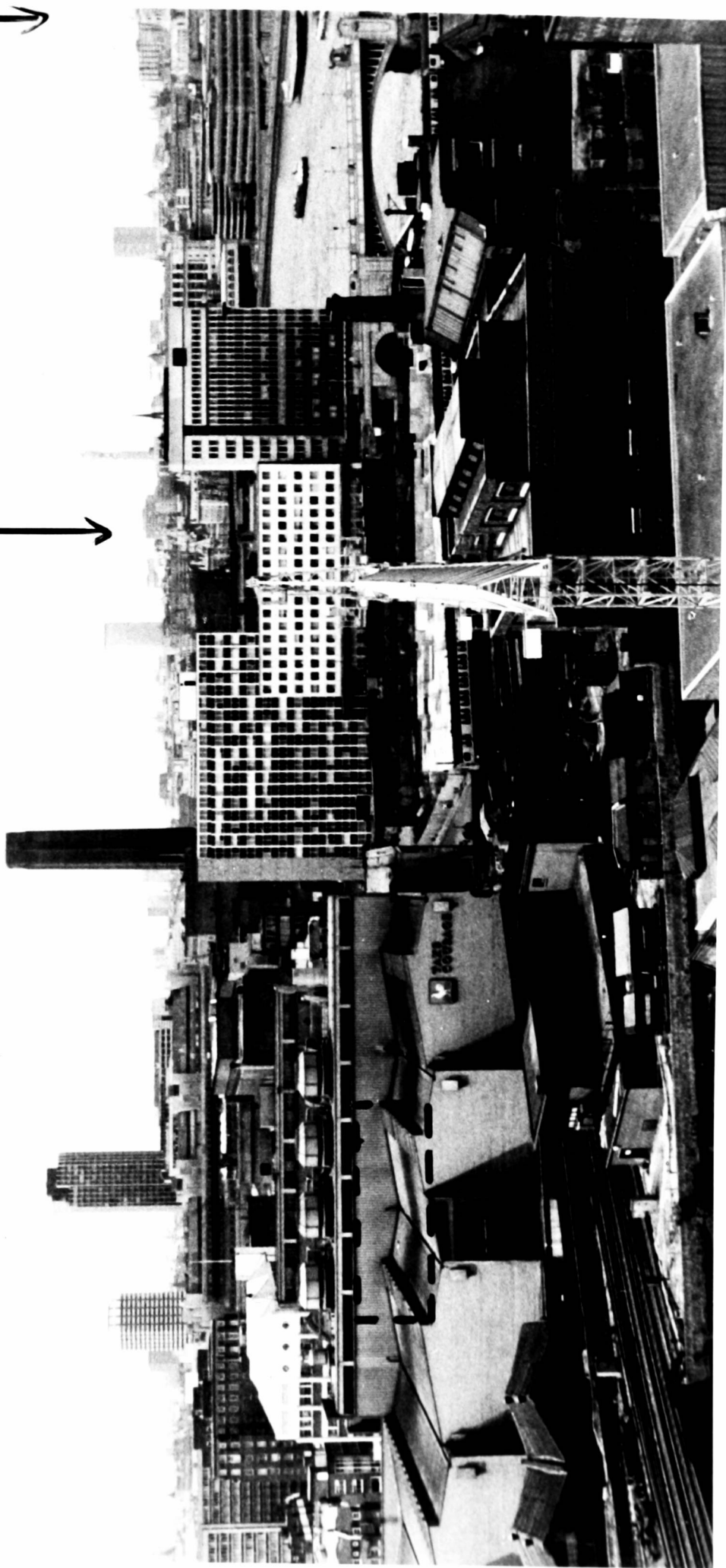


Figure 17

→ 58

→ 5c



## Chapter 2: The Four Functions

A sad tale's best for winter.

(WT II.i.25)

Using Jung's Tavistock Lectures as a guideline I would like to study some of Shakespeare's plays in light of the main areas emphasized in these lectures. I have already related Globe Playhouse structure to Jung's interest in mandalas. It is as if the most precious and complete version of oneself were at the center and protected heavily lest it be contaminated by outside influences:

The symbol of the mandala has exactly this meaning of a holy place, a temenos, to protect the centre. And it is a symbol which is one of the most important motifs in the objectification of unconscious images. It is a means of protecting the centre of the personality from being drawn out and from being influenced from outside.<sup>1</sup>

Hamlet certainly illustrates in his soliloquies the desire to keep this self intact and away from public view, and yet we, as audience, get to see "beneath his guard." Jung has said, "The experience of the unconscious is a personal secret communicable only to a very few, and that with difficulty ...."<sup>2</sup> And so it occurs in Hamlet's private disclosures with his friends, Horatio and Marcellus:

But come—  
Here, as before, never, so help you mercy,  
How strange or odd some'er I bear myself—  
As I perchance hereafter shall think meet  
To put an antic disposition on—  
That you, at such times seeing me, never shall,  
With arms encumb'ed thus, or this headshake,  
Or by pronouncing of some doubtful phrase,  
As "Well, well, we know," or "We could, and if we  
would,"



Or "If we list to speak," or "There be, and if they  
     might,"  
 Or such ambiguous giving out, to note  
 That you know aught of me—this do swear,  
 So grace and mercy at your most need help you.

(Ham. I.v.168-180)

Later, after the players have arrived, we find Hamlet alone with  
 Horatio:

Since my dear soul was mistress of her choice  
 And could of men distinguish her election,  
 Sh' hath seal'd thee for herself, for thou hast been  
 As one in suff'ring all that suffers nothing,  
 A man that Fortune's buffets and rewards  
 Hast ta'en with equal thanks; and blest are those  
 Whose blood and judgment are so well co-meddled,  
 That they are not a pipe for Fortune's finger  
 To sound what stop she please. Give me that man  
 That is not passion's slave, and I will wear him  
 In my heart's core, ay, in my heart of heart,  
 As I do thee.

(Ham. III.ii.63-74)

And so Hamlet allows Horatio into his "heart's core."

Jung spends his first two lectures illustrating what he calls  
 "the Psyche":<sup>3</sup>

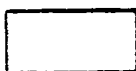
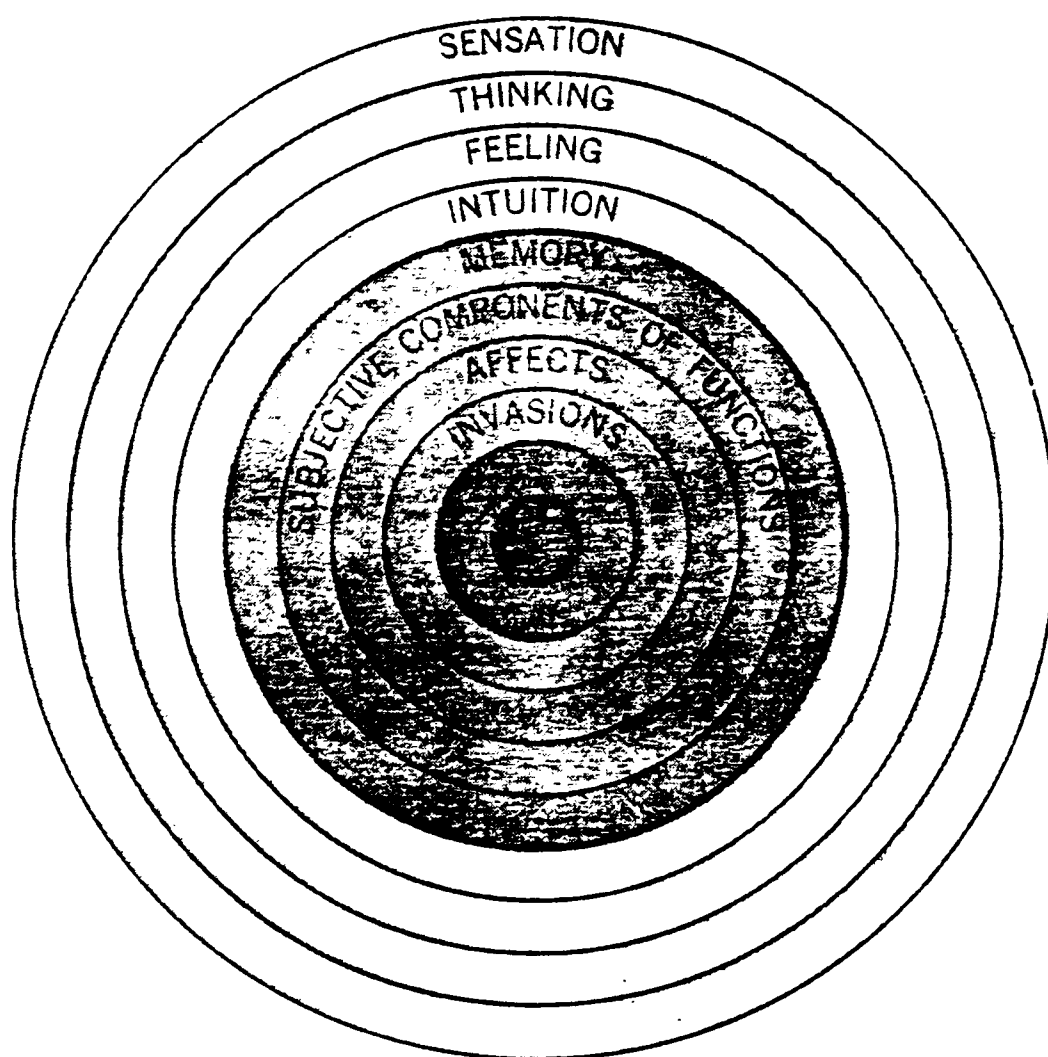
ECTOPSYCHIC  
SPHEREPERSONAL  
UNCONSCIOUSENDOPSYCHIC  
SPHERECOLLECTIVE  
UNCONSCIOUS

FIG. 4. The Psyche

He begins by describing the "ectopsyche," which refers to "a system of orientation which concerns my dealing with the external facts given to me by the function of my senses." This is really the area of the personality subject to conscious control and of which we are most aware. The "endopsyche" is "a system of relationship between the contents of consciousness and postulated processes in the unconscious."<sup>4</sup> Thus the "endopsychic sphere" is that area which is

still accessible to consciousness. Further towards the center, as it were, and more protected from the outside world, virtually beneath the level of consciousness, is what Jung calls the "personal unconscious." As Jung says, "The personal unconscious is that part of the psyche which contains all the things that could just as well be conscious," but they happen to be unconscious within that particular individual.<sup>5</sup> Perhaps that is why we hear the term "raising your consciousness" so often — what it means, in effect, is to develop an awareness where you had no awareness before.

At the center and most protected from the outside would be the "collective unconscious":

Finally we come to the ultimate kernel which cannot be made conscious at all — the sphere of the archetypal mind. Its presumable contents appear in the form of images which can be understood only<sub>6</sub> by comparing them with historical parallels.

This is really the sub-layer or "cellarage" of the personality. At the time at which Hamlet receives the visitation from his father we are dealing not with Hamlet himself but Hamlet ancestrally. However, James Kirsch would argue that in the process of doing so, Hamlet is at odds with himself:

Possessed by the ghost complex, Hamlet was led upon a path not truly his own. It set up a conflict between his true nature (the artist, the man of spirit, the philosopher in the best sense of the word) and the man of the world. Submitting to primitive instincts, he became a divided personality.<sup>7</sup>

But I contend that his father speaks through him and as a result of the process of "becoming aware" of his father's presence he, in effect, gets in touch with his own center—i.e. he ultimately com-

pletes himself. This is why, then, I speak of the center as being "unfathomable" as we are dealing now with the history of the human race — Hamlet is getting in touch with his own humanity in the fullest sense.

Jung has this to say about the diagram of "the Psyche" presented above:

This psychic system cannot really be expressed by such a crude diagram. The diagram is rather a scale of values showing how the energy or intensity of the ego-complex which manifests itself in will-power gradually decreases as you approach the darkness that is ultimately at the bottom of the whole structure—the unconscious.<sup>8</sup>

Now Aniela Jaffé in her edition of Memories, Dreams, Reflections by C. G. Jung has described what Jung takes to be "the unconscious." By quoting directly from Jung, as we find she does in her "glossary," we can relate his words to the diagram he has provided:<sup>9</sup>

Unconscious, the. C. G. JUNG: "Theoretically, no limits can be set to the field of consciousness, since it is capable of indefinite extension. Empirically, however, it always finds its limit when it comes up against the unknown. This consists of everything we do not know, which, therefore, is not related to the ego as the centre of the field of consciousness. The unknown fall into two groups of objects: those which are outside and can be experienced by the senses, and those which are inside and are experienced immediately. The first group comprises the unknown in the outer world; the second the unknown in the inner world. We call this latter territory the unconscious."

(Aion, CW 9, ii, p. 3)

"...everything of which I know, but of which I am not at the moment thinking; everything of which I was once conscious but have now forgotten; everything perceived by my senses, but not noted by my conscious mind; everything which, involuntarily and without paying attention to it, I feel, think, remember, want, and

do; all the future things that are taking shape in me and will sometime come to consciousness: all this is the content of the unconscious."

(The Structure and Dynamics of the Psyche, CW 8, p. 185)

"Besides these we must include all more or less intentional repressions of painful thoughts and feelings. I call the sum of all these contents the 'personal unconscious.' But, over and above that, we also find in the unconscious qualities that are not individually acquired but are inherited, e.g., instincts as impulses to carry out actions from necessity, without conscious motivation. In this 'deeper' stratum we also find the ... archetypes ... The instincts and archetypes together form the 'collective unconscious.' I call it 'collective' because, unlike the personal unconscious, it is not made up of individual and more or less unique contents but of those which are universal and of regular occurrence."

(Ibid., pp. 133f.)

"The first group comprises contents which are integral components of the individual personality and therefore could just as well be conscious; the second group forms, as it were, an omnipresent, unchanging, and everywhere identical quality or substrate of the psyche per se."

(Aion, CW 9, ii, p. 7)

"The deeper 'layers' of the psyche lose their individual uniqueness as they retreat farther and farther into darkness. 'Lower down,' that is to say as they approach the autonomous functional systems, they become increasingly collective until they are universalized and extinguished in the body's materiality, i.e. in chemical substances. The body's carbon is simply carbon. Hence 'at bottom' the psyche is simply 'world.'"

(The Archetypes and the Collective Unconscious, CW 9, i, p. 173)

I have quoted Jung directly as I feel he becomes less diluted with less commentary. Aniela Jaffé would appear to concur. My commentary will be to relate these definitions to Shakespeare's

work. Already, it seems to me, one can compare this diagram of the Psyche with Jung's description of mandalas and see a relation. In fact, appropriately enough, this diagram is a mandala very much as Jung describes it. In his "Introduction to the Religious and Psychological Problems of Alchemy," (Psychology and Alchemy, CW 12, par. 34), we see Jung's description of this relation:

The way to the goal seems chaotic and interminable at first, and only gradually do the signs increase that it is leading anywhere. The way is not straight but appears to go round in circles. More accurate knowledge has proved it to go in spirals: the dream-motifs always return after certain intervals to definite forms, whose characteristic it is to define a centre. And as a matter of fact the whole process revolves about a central point or some arrangement round a centre, which may in certain circumstances appear even in the initial dreams. As manifestations of unconscious processes the dreams rotate or circumambulate round the centre, drawing closer to it as the amplifications increase in distinctness and in scope. Owing to the diversity of the symbolical material it is difficult at first to perceive any kind of order at all. Nor should it be taken for granted that dream sequences are subject to any governing principle. But, as I say, the process of development proves on closer inspection to be cyclic or spiral. We might draw a parallel between such spiral courses and the processes of growth in plants; in fact the plant motif (tree, flower, etc.) frequently recurs in these dreams and fantasies and is also spontaneously drawn or painted.

Beginning, then, with the "ectopsychic sphere," I would like to relate what Jung has to say about the four functions to Hamlet and Othello in particular. Now in "Lecture One," Jung has taken pains to describe how adaptation to the external world takes place with one of these functions being the dominant one. He has set up the following figure which should be related to his Fig. 4 ("the Psyche") where the four functions are referred to as the "ectopsychic



tions below:

Sensation tells me that something is: it does not tell me what it is and it does not tell me other things about that something; it only tells me that something is.

. . . . .

Thinking in its simplest form tells you what a thing is. It gives a name to the thing. It adds a concept because thinking is perception and judgment.

. . . . .

Feeling informs you through its feeling-tones of the values of things .... It tells you what a thing is worth to you.

. . . . .

... intuition, a sort of divination, a sort of miraculous faculty .... Intuition is a function by which you see round corners, which you really cannot do; yet the fellow will do it for you and you trust him .... Whenever you have to deal with strange conditions where you have no established values or established concepts, you will depend upon the faculty of intuition.<sup>11</sup>

By way of summary, then, Aniela Jaffé quotes Jung's words from Psychology and Religion on the subject of "quaternity":

The quaternity is an archetype of almost universal occurrence. It forms the logical basis for any whole judgment. If one wishes to pass such a judgment, it must have this fourfold aspect .... So, too, there are four aspects of psychological orientation ... In order to orient ourselves, we must have a function that ascertains that something is there (sensation); a second function that established what it is (thinking); a third function which states whether it suits us or not, whether we wish to accept it or not (feeling), and a fourth function which indicates where it came from and where it is going (intuition). When this has been done, there is nothing more to say .... The ideal of completeness is the circle or the sphere, but its



natural minimal division is a quaternity.

(Psychology and Religion: West and East, CW 11,  
p. 167)<sup>12</sup>

Now in the light of these descriptions of the four functions of the "ectopsychic sphere" it is interesting to hear the following words in Hamlet:

Thus conscience does make cowards [of us all],  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought,  
And enterprises of great pitch and moment  
With this regard their currents turn awry,  
And lose the name of action.

(Ham. III.i.82-87)

It would seem that Hamlet's capacity for reflection is highly developed and as a result of this "pale cast of thought," other functions are subordinated. This means that he is doubtful about the authenticity of the Ghost (suprarational) and must seek further proof ["the play's the thing / Wherein I'll catch the conscience of the King" (Ham. II.ii.604-605)]. The area of the "feeling-tone" which lies opposite to the thinking function in Jung's scheme of things would have helped him evaluate the Ghost's visitation. The function of "intuition" which allows one to "see around corners" should have served him when his function of "sensation" failed to provide him with the Ghost's palpable reality:

Be thou a spirit of health, or goblin damn'd,  
Bring with thee airs from heaven, or blasts from hell,  
Be thy intents wicked, or charitable,  
Thou comest in such a questionable shape  
That I will speak to thee.

(Ham. I.iv.40-44)

And so the progress of the play draws Hamlet to the point of self-

awareness where these so-called "inferior functions" of feeling and intuition are allowed to assert themselves:

The same law applies to each function. The inferior function [that which is subordinated in the personality] is always associated with an archaic personality in ourselves; in the inferior function we are all primitives. In our differentiated functions [those which are "superior," given more value] we are civilized and we are supposed to have free will; but there is no such thing as free will when it comes to the inferior function. There we have an open wound, or at least an open door through which anything might enter.<sup>13</sup>

Hamlet becomes the rest of himself in the process, but ultimately at peril to his own life.

Turning now to Othello we can lead into a discussion of his character by reference to two reflections by Hamlet:

So, oft it chanceth in particular men,  
That for some vicious mole of nature in them,  
As in their birth, wherein they are not guilty  
(Since nature cannot choose his origin),  
By their o'ergrowth of some complexion  
Oft breaking down the pales and forts of reason,  
Or by some habit, that too much o'er-leavens  
The form of plausible manners—that these men,  
Carrying, I say, the stamp of one defect,  
Being nature's livery, or fortune's star,  
His virtues else, be they as pure as grace,  
As infinite as man may undergo,  
Shall in the general censure take corruption  
From that particular fault: the dram of [ev'l]  
Doth all the noble substance of a doubt  
To his own scandal.

(Ham. I.iv.23-38)

and by seeing the contrast to Othello in Hamlet's portrait of Horatio:

for thou hast been  
As one in suff'ring all that suffers nothing,  
A man that Fortune's buffets and rewards  
Hast ta'en with equal thanks; and blest are those



"heart's core":

His soul is so enfetter'd to her love,  
That she may make, unmake, do what she list,  
Even as her appetite shall play the god  
With his weak function. How am I then a villain,  
To counsel Cassio to this parallel course,  
Directly to his good? Divinity of hell!  
When devils will the blackest sins put on,  
They do suggest at first with heavenly shows,  
As I do now; for whiles this honest fool  
Plies Desdemona to repair his fortune,  
and she for him pleads strongly to the Moor,  
I'll pour this pestilence into his ear—  
That she repeals him for her body's lust,  
And by how much she strives to do him good,  
She shall undo her credit with the Moor.  
So will I turn her virtue into pitch,  
And out of her own goodness make the net  
That shall enmesh them all.

(Oth. II.iii.345-362)

And so this "weak function" becomes the means by which Iago feeds his appetite for advancement:

Iago. O, beware, my lord, of jealousy!  
It is the green-ey'd monster which doth mock  
The meat it feeds on. That cuckold lives in bliss  
Who, certain of his fate, loves not his wronger;  
But O, what damned minutes tells he o'er  
Who dotes, yet doubts; suspects, yet [strongly] loves!

(Oth. III.iii.165-170)

It is now as if Jung's four functions are something akin to the four humours which were said to make up the human personality:  
" ... the physiological type-theory of antiquity according to which the four dispositions [i.e. air, water, earth, fire] correspond to the four humours of the body." He goes on to say:

What was first represented by the signs of the zodiac was later expressed in the physiological terms of Greek medicine, giving us the classification into phlegmatic, sanguine, choleric, and melancholic.

. . . . .

This historical retrospect may set our minds at rest as to the fact that our modern efforts to formulate a theory of types are by no means new and unprecedented, even if our scientific conscience no longer permits us to revert to these old, intuitive ways of handling the question.<sup>14</sup>

This leads him into the predominate tendencies within character, "introversion" and "extraversion":

Introversion and extraversion, as a typical attitude, means an essential bias which conditions the whole psychic process, establishes the habitual reactions, and thus determines not only the style of behaviour, but also the nature of subjective experience. And not only so, but it also denotes the kind of compensatory activity<sup>15</sup> of the unconscious which we may expect to find.

And so we find this Jungian insight already expressed in Iago's soliloquy after he has obtained Desdemona's handkerchief from his wife, Emilia:

I will in Cassio's lodging lose this napkin,  
And let him find it. Trifles light as air  
Are to the jealous confirmations strong  
As proofs of holy writ; this may do something.  
The Moor already changes with my poison:  
Dangerous conceits are in their natures poisons,  
Which at the first are scarce found to distaste,  
But with a little act upon the blood  
Burn like the mines of sulphur.

(Oth. III.iii.321-329)

And finally, after Lodovico has arrived on the scene in Cyprus and seen Othello strike his wife, he says,

Is this the nature  
Whom passion could not shake? whose solid virtue  
The shot of accident nor dart of chance  
Could neither graze nor pierce?  
Iago. He is much chang'd.

(Oth. IV.i.265-269)

In "A Psychological Theory of Types," from Modern Man in Search of a Soul, Jung speaks of "complexes" as that which has not been assimilated. Both Hamlet and Othello, each in its own way, describe characters who must come to terms with this assimilation process, both of them at total peril to their souls:

Complexes obviously represent a kind of inferiority in the broadest sense—a statement I must at once qualify by saying that to have complexes does not necessarily indicate inferiority. It only means that something incompatible, unassimilated, and conflicting exists—perhaps as an obstacle, but also as a stimulus to greater effort, and so, perhaps, as an opening to new possibilities of achievement. Complexes are therefore, in this case, focal or nodal points of psychic life which we would not wish to do without. Indeed they must not be lacking, for otherwise psychic activity would come to a fatal standstill. But they indicate the unresolved problems of the individual, the points at which he has suffered a defeat, at least for the time being, and where there is something he cannot evade or overcome—his weak spots in every sense of the word.

Now these characteristics of the complex throw a significant light on its genesis. It obviously arises from the clash between a requirement of adaptation and the individual's constitutional inability to meet the challenge. Seen in this light, the complex is a symptom which helps us to diagnose an individual disposition.<sup>16</sup>

Later, after providing a full definition of what he means by the four functions as a further refinement of psychological types, he adds:

... I prefer to add a word about the effects regularly produced upon the other functions when preference is given to one. We know that a man can never be everything at once, never complete; he always develops certain qualities at the expense of others, and wholeness is never attained. But what happens to those functions which are not developed by exercise and are not consciously brought into daily use? They remain

in a more or less primitive and infantile state, often only half-conscious, or even quite unconscious. These relatively undeveloped functions constitute a specific inferiority which is characteristic of each type and is an integral part of the total character. The one-sided emphasis on thinking is always accompanied by an inferiority in feeling, and differentiated sensation and intuition are mutually injurious. Whether a function is differentiated or not may easily be recognized from its strength, stability, constancy, trustworthiness and service in adaptedness. But inferiority in a function is often not so easily described or recognized. An essential criterion is its lack of self-sufficiency, and our resulting dependence on people and circumstances; furthermore, its disposing us to moods and undue sensitivity, its untrustworthiness and vagueness, and its tendency to make us suggestible. We are always at a disadvantage in using the inferior function because we cannot direct it, being in fact even its victims.<sup>17</sup>

This is evident of course in other Shakespearean plays, notably The Winter's Tale and Measure for Measure.

In The Winter's Tale we are dealing with the Elizabethan idea of the "humours," referred to earlier in this chapter. But this was simply the convention of the time — that personality characteristics ("psychological types") could be attributed to the predominant humour in a man and that this "complexion" governed his disposition ["By their o'ergrowth of some complexion / Oft breaking down the pales and forts of reason" (Ham. I.iv.27-28)]. Paulina comes to Leontes to show him his new child:

I  
Do come with words as medicinal as true,  
Honest as either, to purge him of that humor  
That presses him from sleep.

(WT II.iii.36-39)

And so Leontes' jealousy towards Polixenes is the predominant humour, a proclivity associated with the choleric—literally, a derangement

of the bile. A conversation between Desdemona and Emilia in Othello reveals this sense:

Des. ... and but my noble Moor  
Is true of mind, and made of no such baseness  
As jealous creatures are, it were enough  
To put him to ill thinking.

Emil. Is he not jealous?

Des. Who, he? I think the sun where he was born  
Drew all such humors from him.

(Oth. III.iv.26-30)

This is perhaps why emotions were really thought of in terms of motions, i.e. one is literally moved or changed [Iago. "But I do see y'are moved." (Oth. III.iii.217), "The Moor already changes with my poison." (Oth. III.iii.325)]. And so someone profoundly moved was said to experience distemper—literally, a case of "intemperance." I mention this as I feel that in Shakespeare's time the ascendancy of a humour resulted in a lack of equilibrium, a disturbance, or "unsettling." Events leading up to Polixenes' departure serve to illustrate. After Leontes has persuaded Hermione to coax Polixenes to remain:

Her. 'Tis Grace indeed.  
Why, lo you now! I have spoke to th'purpose twice:  
The one for ever earn'd a royal husband;  
Th'other for some while a friend.

[Gives her hand to Polixenes.]

Leon. [Aside.] Too hot, too hot!  
To mingle friendship far is mingling bloods.  
I have tremor cordis on me; my heart dances,  
But not for joy; not joy. This entertainment  
May a free face put on, derive a liberty  
From heartiness, from bounty, fertile bosom,  
And well become the agent, 't may—I grant.  
But to be paddling palms and pinching fingers,  
As now they are, and making practis'd smiles,  
As in a looking-glass; and then to sigh, as 'twere  
The mort o' th' deer—O, that is entertainment  
My bosom likes not, not my brows! Mamillius,  
Art thou my boy?

(WT I.ii.105-120)

. . . . .



Come, sir page,  
 Look on me with your welkin eye. Sweet villain!  
 Most dear'st! my collop! Can thy dam?—may't be?—  
 Affection! thy intention stabs the centre.  
 Thou dost make possible things not so held,  
 Communicat'st with dreams (how can this be?),  
 With what's unreal thou co-active art,  
 And fellow'st nothing. Then 'tis very credent  
 Thou mayst co-join with something, and thou dost  
 (And that beyond commission), and I find it  
 (And that to the infection of my brains  
 and hard'ning of my brows).

Pol. What means Sicilia?

Her. He something seems unsettled.

Pol. How? my lord?

Leon. What cheer? How is't with you, best brother?

Her. You look

As if you held a brow of much distraction.

Are you mov'd, my lord?

(WT I.ii.135-149)

Leaving Polixenes and Hermione to their walk in the garden, Leontes  
 observes,

[Aside.] I am angling now,  
 Though you perceive me not how I give line.

Go to, go to!

How she holds up the neb! the bill to him!

And arms her with the boldness of a wife

To her allowing husband!

[Exeunt Polixenes, Hermione, and Attendants.]

Gone already!

Inch-thick, knee-deep, o'er head and ears a fork'd one!

Go play, boy, play. Thy mother plays, and I

Play too, but so disgrac'd a part, whose issue

Will hiss me to my grave: contempt and clamor

Will be my knell. Go play, boy, play. There have been

(Or I am much deceiv'd) cuckolds ere now,

And many a man there is (even at this present,

Now, while I speak this) holds his wife by th' arm,

That little thinks she has been sluic'd in's ab-

sence,

And his pond fish'd by his next neighbor—by

Sir Smile, his neighbor. Nay, there's comfort in't,

Whiles other men have gates, and those gates open'd,

As mine, against their will. Should all despair

That have revolted wives, the tenth of mankind

Would hang themselves. Physic for't there's none.

It is a bawdy planet, that will strike

Where 'tis predominant; and 'tis powerful—think it—

From east, west, north, and south. Be it concluded,

No barricado for a belly. Know't,

It will let in and out the enemy,

With bag and baggage. Many thousand on's  
Have the disease, and feel't not.

(WT I.ii.180-207)

Then there is all kinds of "disease"(dis-ease) imagery accompanying the distemper. It can be found in the following conversation between Camillo and Leontes, for example:

Cam. Good my lord, be cur'd  
Of this diseases'd opinion, and betimes,  
For 'tis most dangerous.

(WT I.ii.296-298)

Later, Leontes responds to Camillo,

Dost think I am so muddy, so unsettled,  
To appoint myself in this vexation, sully  
The purity and whiteness of my sheets  
(Which to preserve is sleep, which being spotted  
Is goads, thorns, nettles, tails of wasps),  
Give scandal to the blood o' th' Prince my son  
(Who I do think is mine and love as mine),  
Without ripe moving to't? Would I do this?  
Could man so blench?

(WT I.ii.325-333)

Camillo is asked to murder Polixenes and upon meeting him informs him of the danger he is in:

Pol. The King hath on him such a countenance  
As he had lost some province and a region  
Lov'd as he loves himself. Even now I met him  
With customary compliment, when he,  
Wafting his eyes to th' contrary and falling  
A lip of much contempt, speeds from me, and  
So leaves me to consider what is breeding  
That changes thus his manners.

Cam. I dare not know, my lord.

Pol. How, dare not? Do not? Do you know, and dare not?  
Be intelligent to me, 'tis thereabouts:  
For to yourself, what you do know, you must,  
And cannot say you dare not. Good Camillo,  
Your chang'd complexions are to me a mirror

Which shows me mine chang'd too; for I must be  
A party in this alteration, finding  
Myself thus alter'd with't.

Cam. There is a sickness  
Which puts some of us in distemper, but  
I cannot name the disease, and it is caught  
Of you that yet are well.

Pol. How caught of me?  
Make me not sighted like the basilisk.  
I have look'd on thousands, who have sped the better  
By my regard, but kill'd none so.

(WT I.ii.368-390)

. . . . .

Pol. A sickness caught of me, and yet I well?  
I must be answer'd.

(WT I.ii.398-399)

Camillo reveals to Polixenes that he has been "appointed" to murder him, but suggests instead a plot for his escape:

Pol. I do believe thee:  
I saw his heart in's face. Give me thy hand,  
Be pilot to me, and thy places shall  
Still neighbor mine. My ships are ready, and  
My people did expect my hence departure  
Two days ago. This jealousy  
Is for a precious creature: as she's rare  
Must it be great; and as his person's mighty,  
Must it be violent; and as he does conceive  
He is dishonor'd by a man which ever  
Profess'd to him, why, his revenges must  
In that be made more bitter. Fear o'ershades me.  
Good expedition be my friend, and comfort  
The gracious queen, part of his theme, but nothing  
Of his ill-ta'en suspicion! Come, Camillo,  
I will respect thee as a father, if  
Thou bear'st my life off. Hence! Let us avoid.

(WT I.ii.446-462)

There is no Iago to do any "suggesting" here, but the humour works as an infection in the blood and we are reminded of Emilia's words regarding jealousy from Othello:

But jealous souls will not be answer'd so;  
 They are not ever jealous for the cause,  
 But jealous for they're jealous. It is a monster  
 Begot upon itself, born on itself.

(Oth. III.iv.159-162)

In Measure for Measure Angelo must come to terms with an undeveloped function as a result of his encounter with Isabella. After pleading for her brother Claudio's life, she leaves his presence, and we hear Angelo's disclosure in soliloquy:

Isab. 'Save your honor!

[Exeunt Isabella, Lucio, and Provost.]

Ang. From thee: even from thy virtue.  
 What's this? what's this? Is this her fault, or mine?  
 The tempter, or the tempted, who sins most, ha?  
 Not she; nor doth she tempt; but it is I  
 That, lying by the violet in the sun,  
 Do as the carrion does, not as the flow'r,  
 Corrupt with virtuous season. Can it be  
 That modesty may more betray our sense  
 Than woman's lightness? Having waste ground enough,  
 Shall we desire to raze the sanctuary  
 And pitch our evils there? O fie, fie, fie!  
 What dost thou? or what art thou, Angelo?  
 Dost thou desire her foully for those things  
 That make her good? O, let her brother live!  
 Thieves for their robbery have authority  
 When judges steal themselves. What, do I love her,  
 That I desire to hear her speak again?  
 And feast upon her eyes? What is't I dream on?  
 O cunning enemy, that to catch a saint,  
 With saints dost bait thy hook! Most dangerous  
 Is that temptation that doth goad us on  
 To sin in loving virtue. Never could the strumpet,  
 With all her double vigor, art and nature,  
 Once stir my temper; but this virtuous maid  
 Subdues me quite. Ever till now,  
 When men were fond, I smil'd and wond'ered how.

(MM II.ii.161-186)

and later,

Why does my blood thus muster to my heart,  
 Making both it unable for itself,  
 And dispossessing all my other parts  
 Of necessary fitness?

(MM II.iv.20-23)

and finally,

I have begun,  
And now I give my sensual race the rein.  
Fit thy consent to my sharp appetite,  
Lay by all nicety and prolixious blushes  
That banish what they sue for. Redeem thy brother  
By yielding up thy body to my will,  
Or else he must not only die the death,  
But thy unkindness shall his death draw out  
To ling'ring sufferance. Answer me to-morrow,  
Or by the affection that now guides me most,  
I'll prove a tyrant to him.

(MM II.iv.159-169)

Now this strikes me as most interesting. We have been used to thinking of the oppositions described in Jung's "Figure 1 The Functions" (p. 108) and taken up in the discussion above on Hamlet and Othello. However, it is important to relate this now to Jung's "Figure 4 The Psyche" (p. 103), taken up in "Lecture Two," where these functions represent the "ectopsychic sphere." This means, more simply, the self's way of adapting to the outside ("ecto-") world. I believe Jung places "sensation" on the outer ring as the immediate means of contact with the outside world. "Thinking" is the classifying capacity—an acknowledgment of that which has been immediately sensed. "Feeling," as Jung has told us, evaluates what has been received through the senses and already "named" ("How do you feel about it?"). Finally, "intuition" really represents the "dividing line" between the "ectopsychic" and "endopsychic" spheres—we are now "bordering" on the "unconscious"—and as we move into the "endopsychic sphere" we are entering the zone which is less subject to the outside world (i.e. requiring adaptation) and more conditioned by the interior world (i.e. requiring absorption into consciousness of the world of the unconscious).

It is this subtle shift which Angelo has undergone and why it is such a mystery and an excitement to him. The change that he experiences is a "depth charge"—Isabella has quite literally undermined him.

And so Jung's diagram of "The Psyche" is an attempt to incorporate the "underside" of the personality and think of the total self as more than simply the consciousness of the self's ego (the "ectopsychic sphere"). But even in the "ectopsychic sphere," as Jung has suggested, and as we have seen in the characters of Hamlet and Othello, the unconscious has a greater tendency to enter through the doorway of the "inferior function." In Angelo's case "this virtuous maid subdues me quite." I contend that the Duke has the entirety about himself that Angelo lacks, though it has taken his observation of Angelo's limits to convince himself of his own value. Early in the play we hear him speaking from his heart to Friar Thomas:

Moe reasons for this action  
At our more leisure shall I render you;  
Only, this one: Lord Angelo is precise;  
Stands at a guard with envy; scarce confesses  
That his blood flows; or that his appetite  
Is more to bread than stone: hence shall we see  
If power change purpose: what our seemers be.

(MM I.iii.48-54)

## Notes

<sup>1</sup> See Chapter 1, note 8. Jung, Analytical Psychology, pp. 200-201, (CW 18, par. 410).

<sup>2</sup> Jung, Psychology and Alchemy, CW 12, par. 61.

This quote refers back to the description of a dream: "By the sea shore. The sea breaks into the land, flooding everything. Then the dreamer is sitting on a lonely island." (CW 12, par. 56). Here is what Jung has to say about it:

The sea is the symbol of the collective unconscious, because unfathomed depths lie concealed beneath its reflecting surface. Those who stand behind, the shadowy personifications of the unconscious, have burst into the terra firma of consciousness like a flood. Such invasions have something uncanny about them because they are irrational and incomprehensible to the person concerned. They bring about a momentous alteration of his personality since they immediately constitute a painful personal secret which alienates and isolates him from his surroundings. It is something that we "cannot tell anybody." We are afraid of being accused of mental abnormality—not without reason, for much the same thing happens to lunatics.

(Jung, Psychology and Alchemy, CW 12, par. 57)

This is certainly true of Hamlet's condition.

<sup>3</sup> Jung, "Figure 4 The Psyche," Analytical Psychology, p. 49. I have reproduced the better copy of it from "I. The Tavistock Lectures," CW 18, p. 44, part of par. 91.

<sup>4</sup> Jung, Analytical Psychology, p. 11, (CW 18, par. 20).

<sup>5</sup> Jung, Analytical Psychology, p. 48, (CW 18, par. 91).

<sup>6</sup> Jung, Analytical Psychology, p. 50, (CW 18, par. 92).

<sup>7</sup> Kirsch, p. 48.

<sup>8</sup> Jung, Analytical Psychology, p. 48, (CW 18, par. 91).

<sup>9</sup> Jung, Memories, Dreams, Reflections, pp. 401-402.

<sup>10</sup> Jung, Analytical Psychology, p. 17, (CW 18, par. 29).

<sup>11</sup> Jung, Analytical Psychology, pp. 11-14, (CW 18, pars. 21-25).

<sup>12</sup> Jung, Memories, Dreams, Reflections, pp. 397-398. In "Dogma and Natural Symbols," Psychology and Religion, Jung has the following to say on the subject of "quaternity" as he finds the fourfold aspect recurring in dreams:

As I said before, the number four plays an important part in these dreams, always alluding to an idea akin to the Pythagorean τετρακτύς.

The quaternarium or quaternity has a long history. It not only appears in Christian iconology and mystical speculation, but it plays a perhaps still greater role in Gnostic philosophy and from thereon down through the Middle Ages as far as the eighteenth century.

[Jung, "Dogma and Natural Symbols," Psychology and Religion, p. 44, (CW 11, pars. 61-62)]

The above quotation refers back to a dream which I describe briefly in Chapter 4, note 3. Later, Jung states:

The tetraktys—to use the Pythagorean term—does indeed refer to "self-collection," as our patient's dream clearly demonstrates. The symbol appears in other dreams, usually in the form of a circle divided by or containing four main parts. In other dreams of the same series it takes also the form of an undivided circle, a flower, a square place or room, a quadrangle, a globe, a clock, a symmetrical garden with a fountain in the center, four people in a boat, in an aeroplane or at a table, four chairs round a table, four colors, a wheel with eight spokes, an eight-rayed star or sun, a round hat divided into eight parts, a bear with four eyes, a square prison cell, the four seasons, a bowl containing four nuts, the world clock with a disk divided into  $4 \times 8 = 32$  divisions, and so on.

[Jung, "Dogma and Natural Symbols," Psychology and Religion, pp. 64-65, (CW 11, par. 90)]

<sup>13</sup> Jung, Analytical Psychology, p. 21, (CW 18, par. 36).

<sup>14</sup> Jung, "A Psychological Theory of Types," Modern Man in Search of a Soul, p. 95, (CW 6, pars. 933-934).

<sup>15</sup> Jung, "A Psychological Theory of Types," Modern Man in Search of a Soul, p. 99, (CW 6, par. 940). A more thorough explanation by Jung of how he arrived at the "four functions" and their definitions as a refinement of the "introversion/extraversion"



theory is developed on pp. 100-105, (CW 6, pars. 944-953). A good summary occurs on p. 105, (CW 6, par. 953):

When we think, it is in order to judge or to reach a conclusion, and when we feel it is in order to attach a proper value to something; sensation and intuition, on the other hand, are perceptive—they make us aware of what is happening, but do not interpret or evaluate it.

<sup>16</sup> Jung, "A Psychological Theory of Types," Modern Man in Search of a Soul, pp. 91-92, (CW 6, pars. 925-926).

<sup>17</sup> Jung, "A Psychological Theory of Types," Modern Man in Search of a Soul, pp. 106-107, (CW 6, pars. 955-956).

## Chapter 3: The Shadow

... and most poor matters  
Point to rich ends.

(Tmp. III.i.3-4)

Now I will turn to a discussion of the "endopsychic sphere," but in doing so, I would like to refer to another diagram Jung has provided in "Lecture One":

The ego is only a bit of consciousness which floats upon the ocean of the dark things. The dark things are the inner things. On that inner side there is a layer of psychic events that forms a sort of fringe of consciousness round the ego. I will illustrate it by a diagram (Figure 2).

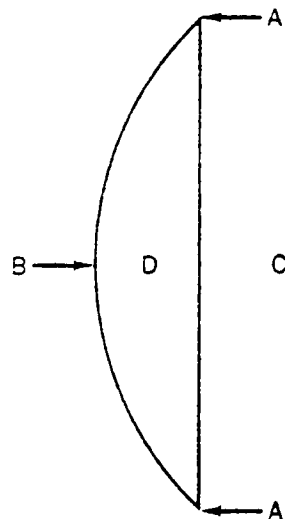


Figure 2 The Ego

If you suppose AA' to be the threshold of consciousness, then you would have in D an area of consciousness referring to the ectopsychic world B, the world ruled by those functions of which we were just speaking [i.e. "The Four Functions"]. But on the other side, in C, is the shadow-world. There the ego is somewhat dark, we do not see into it, we are an enigma to ourselves. We only know the ego in D, we do not know it in C. Therefore we are always discovering something new about ourselves. Almost every year something new turns up which we did not know before. We always think we are now at the end of our discoveries. We never are. We go on discovering that we are

this, that, and other things, and sometimes we have astounding experiences. That shows there is always a part of our personality which is still unconscious, which is still becoming; we are unfinished; we are growing and changing. Yet that future personality which we are to be in a year's time is already here, only it is still in the shadow. The ego is like a moving frame on a film. The future personality is not yet visible, but we are moving along, and presently we come to view the future being. These potentialities naturally belong to the dark side of the ego. We are well aware of what we have been, but we are not aware of what we are going to be.

I will be relating this discussion of what lies beneath this "threshold of consciousness" to King Lear. However, before doing so it would be wise to relate Jung's "Figure 2 The Ego" ("Lecture One") to Jung's "Figure 4 The Psyche" ("Lecture Two").

Jung lists "Memory," "Subjective Components of Functions," "Affects," and "Invasions," as making up the "endopsychic sphere." It is in this area, however, that the contents are still thought of as being accessible to consciousness ("On that inner side there is a layer of psychic events that forms a sort of fringe of consciousness round the ego"). I will provide Jung's definitions for these "components":

- (1) Memory. "The function of memory, or reproduction, links us up with things that have faded out of consciousness, things that became subliminal or were cast away or repressed. What we call memory is this faculty to reproduce unconscious contents, and it is the first function we can clearly distinguish in its relationship between our consciousness and the contents that are actually not in view."
- (2) The Subjective Components of Conscious Functions. "Every application of a conscious function, whatever the object might be, is always accompanied by subjective reactions

which are more or less inadmissible or unjust or inaccurate. You are painfully aware that these things happen in you, but nobody likes to admit that he is subject to such phenomena. He prefers to leave them in the shadow, because that helps him to assume that he is perfectly innocent and very nice and honest and straightforward and 'only too willing', etc.—you know all these phrases. As a matter of fact, one is not. One has any amount of subjective reactions, but it is not quite becoming to admit these things. These reactions I call the subjective components."

- (3) Affects. "Now we come to the third endopsychic component—I cannot say function. In the case of memory you can speak of a function, but even your memory is only to a certain extent a voluntary or controlled function. Very often it is exceedingly tricky; it is like a bad horse that cannot be mastered. It often refuses in the most embarrassing way. All the more is this the case with the subjective components and reactions. And now things begin to get worse, for this is where the emotions and affects come in. They are clearly not functions any more, they are just events, because in an emotion, as the word denotes, you are moved away, you are cast out, your decent ego is put aside, and something else takes your place. We say, 'He is beside himself', or 'The devil is riding him', or 'What has gotten into him today', because he is like a man who is possessed. The primitive does not say he got angry beyond measure; he says a spirit got into him and changed him completely. Something like that happens with emotions; you are simply possessed, you are no longer yourself, and your control is decreased practically to zero. That is a condition in which the inner side of a man takes hold of him, he cannot prevent it. He can clench his fists, he can keep quiet, but it has him nevertheless."
- (4) Invasion. "Here the shadow-side, the unconscious side, has full control so that it can break into the conscious condition. Then the conscious control is at the lowest. Those are the moments in a human life which you do not necessarily call pathological; they are pathological only in the old sense of the word when pathology meant the science

of the passions. In that sense you can call them pathological, but it is really an extraordinary condition in which a man is seized upon by his unconscious and when anything may come out of him. One can lose one's mind in a more or less normal way. For instance, we cannot assume that the cases our ancestors knew very well are abnormal, because they are perfectly normal phenomena among primitives. They speak of the devil or an incubus or a spirit going into a man, or of his soul leaving him, one of his separate souls—they often have as many as six. When his soul leaves him, he is in an altered condition because he is suddenly deprived of himself; he suffers a loss of self. That is a thing you can often observe in neurotic patients. On certain days, or from time to time, they suddenly lose their energy, they lose themselves, and they come under a strange influence. These phenomena are not in themselves pathological; they belong to the ordinary phenomenology of man, but if they become habitual we rightly speak of a neurosis. These are the things that lead to neurosis; but they are also exceptional conditions among normal people. To have overwhelming emotions is not in itself pathological, it is merely undesirable. We need not invent such a word as pathological for an undesirable thing, because there are other undesirable things in the world which are not pathological, for instance, tax-collectors."<sup>2</sup>

I have quoted at length as I feel that Jung's definitions are much less forbidding than they might first appear to be. In his discussion surrounding "Figure 2 The Ego" Jung refers to "C" or the "shadow-world." This would include, then, not only the "endopsychic sphere" which has just been described, but the spheres of the "personal unconscious" and the "collective unconscious" as well. These spheres were described briefly on pp. 103-106. At the beginning of "Lecture Two" Jung provides a good summary:

The unconscious processes, then, are not directly observable, but those of its products that

cross the threshold of consciousness can be divided into two classes. The first class contains recognizable material of a definitely personal origin; these contents are individual acquisitions or products of instinctive processes that make up the personality as a whole. Furthermore, there are forgotten or repressed contents, and creative contents. There is nothing specially peculiar about them. In other people such things may be conscious. Some people are conscious of things of which other people are not. I call that class of contents the subconscious mind or the personal unconscious, because, as far as we can judge, it is entirely made up of personal elements, elements that constitute the human personality as a whole.<sup>3</sup>

However, of the "collective unconscious" he has this to say:

Then there is another class of contents of definitely unknown origin, or at all events of an origin which cannot be ascribed to individual acquisition. These contents have one outstanding peculiarity, and that is their mythological character. It is as if they belong to a pattern not peculiar to any particular mind or person, but rather to a pattern peculiar to mankind in general .... and therefore they are of a collective nature.

These collective patterns I have called archetypes, using an expression of St. Augustine's. An archetype means a typos [imprint], a definite grouping of archaic character containing, in form as well as in meaning, mythological motifs.<sup>4</sup>

In the recently edited C. G. Jung Speaking, Jung states,

<sup>1</sup>The Eohippus is the archetype of the modern horse, the archetypes are like the fossil animals.<sup>1</sup>

. . . . .

<sup>2</sup>On this "pre-conscious" level the individual is unconscious of himself.<sup>2</sup> He said ... that a clear distinction must be made between the archetype and archetypal images, which is how the archetype appears to us.<sup>5</sup>

So the "unfathomable well" is really the area of the "collective unconscious" as there the unconscious contents are no longer related to the personal history of the individual but are "autonomous complexes," seemingly unrelated to the individual, but actually relating him to all individuals, i.e. humanity. Elsewhere, Jung has the following to say about "archetypes":

Even dreams are made of collective material to a very high degree, just as, in the mythology and folklore of different peoples, certain motives repeat themselves in almost identical form. I have called these motives archetypes and by them I understand forms or images of a collective nature which occur practically all over the earth as constituents of myths and at the same time as autochthonous, individual products of unconscious origin. The archetypal motives presumably start from the archetypal patterns of the human mind which are not only transmitted by tradition and migration but also by heredity. The latter hypothesis is indispensable, since even complicated archetypal images can be spontaneously reproduced without any possible direct tradition.

The theory of preconscious, primordial ideas is by no means my own invention, as the term "archetype," which belongs to the first centuries of our era, denotes.<sup>6</sup>

Now how does this relate to King Lear? I find that a comparison of two sections of the play reveals the early stages of his journey towards self-knowledge:

Reg. 'Tis the infirmity of his age, yet he hath  
ever but slenderly known himself.

(Lr. I.i.293-294)

. . . . .

Lear. Does any here know me? This is not Lear.  
Does Lear walk thus? speak thus? Where are his eyes?  
Either his notion weakens, his discernings  
Are lethargied—Ha! waking? 'Tis not so.  
Who is it that can tell me who I am?

Fool. Lear's shadow.

(Lr. I.iv.226-231)

This answer from the Fool is the most mysterious line I have found in all of Shakespeare. It seems he is telling more truth than he knows, which might frequently be the case as it is his abandonment that allows him to speak the truth. As a fool he has "abandon" ("all-licens'd Fool"<sup>7</sup>) and he has been abandoned due to Cordelia's departure. With her departure comes his prophetic sense that the kingdom is in jeopardy and has sold itself out ["I had rather be any kind o' thing than a Fool, and yet I would not be thee, nuncle: thou hast par'd thy wit o' both sides, and left nothing i' th' middle." (Lr. I.iv.185-188)]. He is the one who can unaffectedly tell Lear "who he is." And he chooses to respond, "Lear's shadow."

A great many meanings come to mind. Lear is a shadow of his former self. Goneril has said just before, "These dispositions which of late transport you / From what you rightly are." (Lr. I.iv. 221-222). Lear is "beside himself"—i.e. ekstasis (ecstasy) standing outside oneself as in madness or religious frenzy (possession)—in other words, disorientation, dislodging him from previous assumptions about his place in the world. Adrian Noble, director of the Royal Shakespeare Company production of King Lear (summer, 1982), spoke at The Other Place July 10, 1982 and I will paraphrase his remarks from notes I took on that occasion:

Lear tears up his American Express card; he travels to the other side of the moon.

Now all of this sounds like what Jung characterizes as the influence of "affect" ("Something like that happens with emotions;



you are simply possessed, you are no longer yourself, and your control is decreased practically to zero."). Now this leaves Lear open to "invasion" ("Here the shadow-side, the unconscious side, has full control so that it can break into the conscious condition. Then the conscious control is at the lowest."):

Lear. Who is it that can tell me who I am?

Fool. Lear's shadow.

. . . . .

There the ego is somewhat dark, we do not see into it, we are an enigma to ourselves .... That shows there is always a part of our personality which is still unconscious, which is still becoming; we are unfinished; we are growing and changing. Yet that future personality which we are to be in a year's time is already here, only it is still in the shadow. The ego is like a moving frame on a film. The future personality is not yet visible, but we are moving along, and presently we come to view the future being. These potentialities naturally belong to the dark side of the ego. We are well aware of what we have been, but we are not aware of what we are going to be.

This is repeated here as I feel this is the course of King Lear toward self-discovery.

Roger J. Woolger, M. Phil., a Jungian analyst who wrote his thesis for the C. G. Jung Institute (Zurich) on King Lear from a Jungian perspective,<sup>8</sup> has the following to say about his thesis in his letter to me of September 14th, 1983:

I actually used the Elizabethan image that recurs several times in the plot of the Wheel of Fortune to show how Lear encounters various shadow figures (fool, beggar, guide (Kent)) and finally the dark mother on the heath through whom he is reborn and that the process is cyclical throughout. For example, when the Fool utters his last lines before disappearing (and becoming Cordelia?):

Lear ... We'll go to supper in the morning:

so, so, so.

Fool And I'll go to bed at noon.

This is symbolically the "midnight" of Lear's night journey when the Fool as his mentor has labored to teach him the dream language of the unconscious where everything is upside down (Handy-dandy). By showing he is ready to have supper in the morning it is clear to the Fool that he is now enlightened so the Fool disappears.<sup>9</sup>

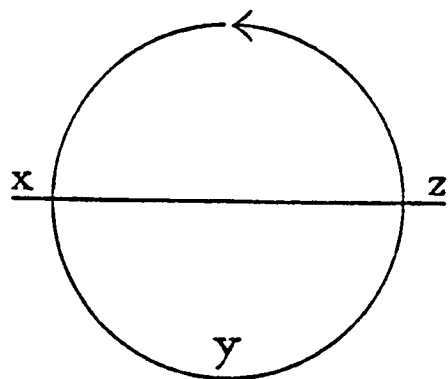
Jung believed in the potential for growth of the second half of life and one might say that is where he departs from Freud. Where Freud sees so much as predetermined by events in infancy, Jung, while acknowledging those events, sees the possibilities for later development:

A human being would certainly not grow to be seventy or eighty years old if this longevity had no meaning for the species to which he belongs. The afternoon of human life must also have a significance of its own and cannot be merely a pitiful appendage to life's morning. The significance of the morning undoubtedly lies in the development of the individual, our entrenchment in the outer world, the propagation of our kind and the care of our children. This is the obvious purpose of nature. But when this purpose has been attained—and even more than attained—shall the earning of money, the extension of conquests and the expansion of life go steadily on beyond the bounds of all reason and sense? Whoever carries over into the afternoon the law of the morning—that is, the aims of nature—must pay for so doing with damage to his soul just as surely as a growing youth who tries to salvage his childish egoism must pay for his mistake with social failure. Money-making, social existence, family and posterity are nothing but plain nature—not culture. Culture lies beyond the purpose of nature. Could by any chance culture be the meaning and purpose of the second half of life?<sup>10</sup>

Now it is important to relate Jung's "Figure 2 The Ego" and "Figure 4 The Psyche" to what Joseph Campbell calls the "adventure

of the hero":

The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation-initiation-return: which might be named the nuclear unit of the monomyth.

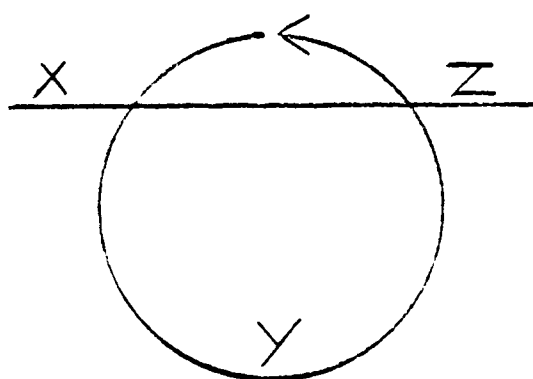


A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.

. . . . .

The return and reintegration with society, which is indispensable to the continuous circulation of spiritual energy into the world, and which, from the standpoint of the community, is the justification of the long retreat, the hero himself may find the most difficult requirement of all.<sup>11</sup>

I think the diagram that Campbell provides us with should be modified as follows:



The reason is that "the world of common day" is like "D" in Jung's "Figure 2 The Ego" (p. 127) and represents only the top layer or outer layer of the Psyche ("The ego is only a bit of consciousness which floats upon the ocean of the dark things."). When one leaves "the world of common day into a region of supernatural wonder" one

is crossing "the threshold of consciousness," as Jung put it and enters the "shadow-world." That is where the "fabulous forces are there encountered and a decisive victory is won" if, in fact, a return is made. And so by substituting Jung's AA' for Campbell's x-z we have restored the ratio of "ego" to "shadow-world" which Jung emphasizes. I take pains to mention this as I feel that Campbell's "hero journey" is derived from just such a consideration. Elsewhere in the section of The Hero with a Thousand Faces which is devoted to "Myth and Dream," Campbell states:

The first step, detachment or withdrawal, consists in a radical transfer of emphasis from the external to the internal world, macro-to microcosm, a retreat from the desperations of the wasteland to the peace of the everlasting realm that is within. But this realm, as we know from psychoanalysis, is precisely the infantile unconscious. It is the realm that we enter in sleep. We carry it within ourselves forever. All the ogres and secret helpers of our nursery are there, all the magic of childhood. And more important, all the life-potentialities that we never managed to bring to adult realization, those other portions of ourself, are there; for such golden seeds do not die. If only a portion of that lost totality could be dredged up into the light of day, we should experience a marvelous expansion of our powers, a vivid renewal of life. We should tower in stature. Moreover, if we could dredge up something forgotten not only by ourselves but by our whole generation or our entire civilization, we should become indeed the boonbringer, the culture hero of the day—a personage of not only local but world historical moment. In a word: the first work of the hero is to retreat from the world scene of secondary effects to those causal zones of the psyche where the difficulties really reside, and there to clarify the difficulties, eradicate them in his own case (i.e., give battle to the nursery demons of his local culture) and break through to the undistorted, direct experience and assimilation of what C. G. Jung has called "the archetypal images."<sup>12</sup>

So Lear leaves what he has known for the obscurity of "the other side of the moon." This is the entry into the "shadow-world" where he must encounter "those causal zones of the psyche where the difficulties really reside":

The art of our necessities is strange  
And can make vild things precious.

(Lr. III.ii.70-71)

He begins to "clarify the difficulties" and "eradicate them in his own case":

Poor naked wretches, wheresoe'er you are,  
That bide the pelting of this pitiless storm,  
How shall your houseless heads and unfed sides,  
Your [loop'd] and window'd raggedness, defend you  
From seasons such as these? O, I have ta'en  
Too little care of this! Take physic, pomp,  
Expose thyself to feel what wretches feel,  
That thou mayst shake the superflux to them,  
And show the heavens more just.

(Lr. III.iv.28-36)

This exposure becomes literal after the appearance of Edgar as "Poor Tom":

Thou wert better in a grave than to answer with  
thy uncover'd body this extremity of the skies.  
Is man no more than this? Consider him well.  
Thou ow'st the worm no silk, the beast no hide,  
the sheep no wool, the cat no perfume. Ha? here's  
three on's are sophisticated. Thou art the thing  
itself: unaccommodated man is no more but such  
a poor, bare, fork'd animal as thou art. Off,  
off, you lendings! Come, unbutton here.

(Lr. III.iv.101-109)

"Here's three on's are sophisticated" means the Fool, Kent, and Lear have clothes on. "Thou art the thing itself" refers to Edgar's nakedness. Plain and simple. Until Lear has literally stripped

himself of pomp he has not reached the bottom of himself. The breakthrough "to the undistorted, direct experience and assimilation of what C.G. Jung has called [the "fossil animals" that underlie] the archetypal images" is precisely this: "Thou art the thing itself: unaccommodated man is no more but such a poor, bare, fork'd animal as thou art."

From this point Lear has "nothing more to hide" and "nothing more to protect" and is able to begin the return that Campbell speaks of. The return is really a return to consciousness having assimilated the unconscious:

Cor. How does my royal lord? How fares your Majesty?

Lear. You do me wrong to take me out o' th' grave: Thou art a soul in bliss, but I am bound Upon a wheel of fire, that mine own tears Do scald like molten lead.

Cor. Sir, do you know me?

Lear. You are a spirit, I know: [when] did you die?

Cor. Still, still, far wide!

[Doct.] He's scarce awake, let him alone a while.

Lear. Where have I been? Where am I? Fair daylight? I am mightily abus'd; I should ev'n die with pity To see another thus. I know not what to say. I will not swear these are my hands. Let's see, I feel this pin prick. Would I were assur'd Of my condition!

Cor. O, look upon me, sir, And hold your hand in benediction o'er me.

[No, sir,] you must not kneel.

Lear. Pray do not mock me.

I am a very foolish fond old man, Fourscore and upward, not an hour more nor less; And to deal plainly, I fear I am not in my perfect mind. Methinks I should know you, and know this man, Yet I am doubtful: for I am mainly ignorant What place this is, and all the skill I have Remembers not these garments; nor I know not Where I did lodge last night. Do not laugh at me, For (as I am a man) I think this lady To be my child Cordelia.

Cor. And so I am; I am.

Lear. Be your tears wet? Yes, faith. I pray weep not.

If you have poison for me, I will drink it.  
 I know you do not love me, for your sisters  
 Have (as I do remember) done me wrong:  
 You have some cause, they have not.

Cor. No cause, no cause.

Lear. Am I in France?

Kent. In your own kingdom, sir.

Lear. Do not abuse me.

[Doct.] Be comforted, good madam, the great rage,  
 You see, is kill'd in him, [and yet it is danger  
 To make him even o'er the time he has lost.]

Desire him to go in, trouble him no more  
 Till further settling.

Cor. Will't please your Highness walk?

Lear. You must bear with me.

Pray you now forget, and forgive; I am old and foolish.

(Lr. IV.vii.43-83)

And yet the "restoration" of which Cordelia speaks (Lr. IV.vii.25) cannot be achieved despite what Lear now knows about himself. The damage has been done when she is hanged.

Lear. And my poor fool is hang'd! No, no, no life!  
 Why should a dog, a horse, a rat, have life,  
 And thou no breath at all? Thou'lt come no more,  
 Never, never, never, never, never.  
 Pray you undo this button. Thank you, sir.  
 Do you see this? Look on her! Look her lips,  
 Look there, look there! He dies.

(Lr. V.iii.306-312)

Earlier in the play, King Lear "exposes" himself "to feel what wretches feel" ("Come, unbutton here"). Now in a vain attempt to bring Cordelia back to life all constraints are removed ("Pray you undo this button"). Perhaps at this point he would place his ear to her heart. He is checking her vital signs. All barriers have been taken down between her and the possibility of life and with this comes the completeness of their exposure to one another. Psychologically, he has come full circle as he now recognizes Cordelia for who she is when he was incapable of doing so before. Earlier in

the scene, Lear says,

Come let's away to prison:  
We two alone will sing like birds i' th' cage;  
When thou dost ask me blessing, I'll kneel down  
And ask of thee forgiveness.

(Lr. V.iii.8-11)

This recognition of Cordelia and himself has made him whole, however, and is the boon he has the power to bestow on Cordelia before she dies.

And yet in this process of becoming "whole" Jung has pointed out that there is a difference between completeness and perfection. In response to a question after "Lecture Three," which went back to the matter of psychological functions, Jung said:

I do not believe that it is humanly possible to differentiate all four functions alike, otherwise we would be perfect like God, and that surely will not happen. There will always be a flaw in the crystal. We can never reach perfection. Moreover, if we could differentiate the four functions equally we should only make them into consciously disposable functions. Then we would lose the most precious connection with the unconscious through the inferior function, which is invariably the weakest; only through our feebleness and incapacity are we linked up with the unconscious, with the lower world of the instincts and with our fellow beings. Our virtues only enable us to be independent. There we do not need anybody, there we are kings; but in our inferiority we are linked up with mankind as well as with the world of our instincts. It would not even be an advantage to have all the functions perfect, because such a condition would amount to complete aloofness. I have no perfection craze. My principle is: for heaven's sake do not be perfect, but by all means try to be complete—whatever that means.<sup>13</sup>

And this is why as we enter the "endopsychic sphere" one is moving further and further away from the conscious attitude and is subject-



ed finally to "the affects and invasions, which are only controllable by sheer force. You can suppress them, and that, is all you can do. You have to clench your fists in order not to explode because they are apt to be stronger than your ego-complex."<sup>14</sup>

King Lear crosses into this combat zone where the explosion takes place and the entire psyche is at stake. Jung says in "Lecture Three,"

You remember my diagram (Figure 4) showing the different spheres of the mind and the dark centre of the unconscious in the middle. The closer you approach that centre, the more you experience what Janet calls an abaissement du niveau mental: your conscious autonomy begins to disappear, and you get more and more under the fascination of unconscious contents. Conscious autonomy loses its tension and its energy, and that energy reappears in the increased activity of unconscious contents. You can observe this process in an extreme form when you carefully study a case of insanity. The fascination of unconscious contents gradually grows stronger and conscious control vanishes in proportion until finally the patient sinks into the unconscious altogether and becomes completely victimized by it. He is the victim of a new autonomous activity that does not start from his ego but starts from the dark sphere.<sup>15</sup>

This is what Adrian Noble meant by Lear "tearing up his American Express card." One senses that the mythological journey is one in which we can no longer hang on to the old safeguards (the "American Express" card), but must take that trip to "the other side of the moon" which does in fact endanger us totally—at peril to the soul.

I would like to turn now to The Tempest and A Midsummer Night's Dream as two rather different examples of the "hero journey." If one were to take The Tempest and subject it to the pattern of the "adventure of the hero" as described earlier by Joseph Campbell, it would come out looking something like the description which follows.



thee once with Helena / To do observance to a morn of May), / There will I stay for thee." (MND I.i.165-168)].

And of course once they are in this world all appears as nonsense to the conscious mind [what Woolger calls " ... the dream language of the unconscious where everything is upside down (Handy-dandy)."].<sup>17</sup> In this world everything turns topsy-turvy as Puck accidentally confuses the lovers, administering the love potion to the wrong lover, Lysander, so that he falls in love with Helena. And as a result of the same potion, Titania falls in love with Bottom:

Tita. Out of this wood do not desire to go;  
Thou shalt remain here, whether thou wilt or no.  
I am a spirit of no common rate;  
The summer still doth tend upon my state;  
And I do love thee; therefore go with me.  
I'll give thee fairies to attend on thee;  
And they shall fetch thee jewels from the deep,  
And sing while thou on pressed flowers dost sleep.  
And I will purge thy mortal grossness so,  
That thou shalt like an aery spirit go.

(MND III.i.152-161)

And yet despite the incongruities, Nature ends up arranging things in accordance with herself and the lovers are eventually aligned properly (Hermia:Lysander=Helena:Demetrius). In their tousled sleep the couples are unconsciously and literally "naked" to one another—their dishevelled clothing torn by briars and misplaced in the fond chasing.<sup>18</sup> Their limbs are in a state of abandon, strewn upon the earth where sleep has left them. There is no longer any inhibition. They are not subject to the strictures of Athenian society and through the transformation of Nature are now more of her world than that of Athens. It is Theseus who upon finding them at the break of day declares:

Good morrow, friends. Saint Valentine is past;  
Begin these wood-birds but to couple now?

(MND IV.i.139-140)

Even Oberon and Titania resolve their differences. The play ends with a return to the "light of day" (quite literally) and Athens must now adapt to the altered arrangement (as if consciousness had now assimilated the adventure) resulting in integration:

Obe. When they next wake, all this derision  
Shall seem a dream and fruitless vision,  
And back to Athens shall the lovers wend  
With league whose date till death shall never end.  
Whiles I in this affair do thee employ,  
I'll to my queen and beg her Indian boy;  
And then I will her charmed eye release  
From monster's view, and all things shall be peace.

(MND III.ii.370-377)

To summarize, then, the hero ventures forth <sup>from</sup> the light of day, crosses the threshold into the unknown, undergoes the adventure, and returns with his "boon to mankind." This journey is a re-working of Jung's diagram of the ego, where one crosses the threshold from consciousness to the shadow-world, encounters one's own demons, and returns to consciousness, having integrated "the other side." The "hero journey" provides the mythological equivalent to this process of discovery (or as Grotowski would say, "un-covering") which results in a retrieval of what is lost:

... Prospero his dukedom  
In a poor isle; and all of us, ourselves,  
When no man was his own.

(Tmp. V.i.211-213)

I would add to this analysis that exposure is an important element in Shakespeare's working out of these transformations.<sup>19</sup>

As I mentioned earlier, Lear exposes himself to feel what others feel,

Poor naked wretches, wheresoe'er you are,  
That bide the pelting of this pitiless storm,  
How shall your houseless heads and unfed sides,  
Your [loop'd] and window'd raggedness, defend you  
From seasons such as these?

(Lr. III.iv.28-32)

and compares himself, the Fool, and Kent (in disguise) to Edgar (in disguise as "Poor Tom"),

Ha? here's three on's  
are sophisticated. Thou art the thing itself:  
unaccommodated man is no more but such a poor, bare,  
fork'd animal as thou art. Off, off, you lendings!  
Come, unbutton here.

(Lr. III.iv.105-109)

This dismantling is a coming to terms with one's own essential nature. It is important to remember Cordelia's description of her father that opens IV.iv.:

Alack, 'tis he! Why, he was met even now  
As mad as the vex'd sea, singing aloud,  
Crown'd with rank [femiter] and furrow-weeds,  
With hardocks, hemlock, nettles, cuckoo-flow'rs,  
Darnel, and all the idle weeds that grow  
In our sustaining corn.

(Lr. IV.iv.1-6)

I would have him decked out in this fashion from head to toe, a reminder of the nakedness mentioned above ("Off, off, you lendings!"). It is only after he has come under Cordelia's care that he is "clothed":

Cor. Is he array'd?  
Gent. Ay madam; in the heaviness of sleep

We put fresh garments on him.

(Lr. IV.vii.19-21)

She has now provided her father with shelter and the "restoration" can begin.

After exposing his brother, Antonio, and his company to the tempest, Ariel (exposed now to human feeling) says to Prospero:

                    Your charm so strongly works 'em  
That if you now beheld them, your affections  
Would become tender.  
Pros.          Dost thou think so, spirit?  
Ari. Mine would, sir, were I human.  
Pros.                                    And mine shall.  
Hast thou, which art but air, a touch, a feeling  
Of their afflictions, and shall not myself,  
One of their kind, that relish all as sharply  
Passion as they, be kindlier mov'd than thou art?  
Though with their high wrongs I am strook to th' quick,  
Yet, with my nobler reason, 'gainst my fury  
Do I take part. The rarer action is  
In virtue than in vengeance. They being penitent,  
The sole drift of my purpose doth extend  
Not a frown further. Go, release them, Ariel.  
My charms I'll break, their senses I'll restore,  
And they shall be themselves.

(Tmp. V.i.17-32)

. . . . .

                    The charm dissolves apace,  
And as the morning steals upon the night,  
Melting the darkness, so their rising senses  
Begin to chase the ignorant fumes that mantle  
Their clearer reason.

(Tmp. V.i.64-68)

Even reason returns to its essential nakedness.

And what has been true of the exposure on the heath and to the tempest is true as well of the exposure of the lovers to one another in the dream world we find in Shakespeare's midsummer night:

The unconscious sends all sorts of vapors, odd beings, terrors, and deluding images up into the mind—whether in dream, broad daylight, or insanity; for the human kingdom, beneath the floor of the comparatively neat little dwelling that we call our consciousness, goes down into unsuspected Aladdin caves. There not only jewels but also dangerous jinn abide: the inconvenient or resisted psychological powers that we have not thought or dared to integrate into our lives. And they may remain unsuspected, or, on the other hand, some chance word, the smell of a landscape, the taste of a cup of tea, or the glance of an eye may touch a magic spring, and then dangerous messengers begin to appear in the brain. These are dangerous because they threaten the fabric of the security into which we have built ourselves and our family. But they are fiendishly fascinating too, for they carry keys that open the whole realm of the desired and feared adventure of the discovery of the self. Destruction of the world that we have built and in which we live, and of ourselves within it; but then a wonderful reconstruction, of the bolder, cleaner, more spacious, and fully human life—that is the lure, the promise and terror, of these disturbing night visitants from the mythological realm that we carry within.

Psychoanalysis, the modern science of reading dreams, has taught us to take heed of these unsubstantial images. Also, it has found a way to let them do their work. The dangerous crises of self-development are permitted to come to pass under the protecting eye of an experienced initiate in the lore and language of dreams, who then enacts the role and character of the ancient mystagogue, or guide of souls, the initiating medicine man of the primitive forest sanctuaries of trial and initiation. The doctor is the modern master of the mythological realm, the knower of all the secret ways and words of potency. His role is precisely that of the Wise Old Man of the myths and fairy tales whose words assist the hero through the trials and terrors of the weird adventure. He is the one who appears and points to the magic shining sword that will kill the dragon-terror, tells of the waiting bride and the castle of many treasures, applies healing balm to the almost fatal wounds, and finally dismisses the conqueror, back into the world of normal life, following the great adventure into the enchanted night.<sup>20</sup>

## Notes

- <sup>1</sup> Jung, Analytical Psychology, pp. 21-22, (CW 18, pars. 37-38).
- <sup>2</sup> Jung, Analytical Psychology, pp. 22-25, (CW 18, pars. 39-40, 42-43).
- <sup>3</sup> Jung, Analytical Psychology, p. 40, (CW 18, par. 78).
- <sup>4</sup> Jung, Analytical Psychology, pp. 40-41, (CW 18, pars. 79-80).
- <sup>5</sup> "Comments on a doctoral thesis," C. G. Jung Speaking: Interviews and Encounters, p. 205, p. 211.
- <sup>6</sup> Jung, "Dogma and Natural Symbols," Psychology and Religion, pp. 63-64, (CW 11, pars. 88-89).
- <sup>7</sup> Lr. I.iv.201.
- <sup>8</sup> Roger J. Woolger, "Ego-death and Transformation through Madness: An Interpretation of Shakespeare's 'King Lear.'" Thesis submitted in partial fulfilment of the requirements for the Diploma of the C. G. Jung Institute, Zurich, October 1975 (unpublished). Typescript in the possession of Roger J. Woolger and read with his permission.  
The Following quotations from this thesis will serve to illustrate its applicability to the discussion of King Lear already developed in my thesis. Referring to Gloucester's line "these late eclipses in the sun and moon portend no good to us" (Lr. I.ii.103-104), Woolger states:

In such a cataclysmic situation we can no longer be sure whether Lear's foolish actions are the cause or the effect of this cosmic rupture, for it seems, according to Gloucester, to be working itself out on all levels of existence. We might say that it is a macrocosmic prelude to the microcosmic dissolution shortly to take place within the king's mind. Psychologically it represents a violent upsurge of very buried and dormant contents of the collective unconscious, the dark enemies of the order of the kingdom. As Jung has written: 'an infallible sign of collective images seems to be the appearance of the "cosmic" element, such as temporal and spatial infinity, enormous speed and extension of movement, "astrological" associations ... etc.'



<sup>7</sup> Two Essays on Analytical Psychology, p. 160.

(Woolger, p. 23)

and later,

The inner course of the collapse within the king is, psychologically, the implosion of Lear's ego followed by an archetypal invasion.

(Woolger, p. 32)

. . . . .

Lear's journey into the inner chaos of his madness and the outer chaos of the storm on the derelict and abandoned landscape of the heath is, of course, his descensus ad infernos, where he encounters various aspects of his shadow. No other tragic hero in Shakespeare goes so deeply into hell in his encounter with the shadow or pays so great a price in suffering.

(Woolger, p. 35)

I wrote the section of Chapter 3 devoted to King Lear prior to reading Roger Woolger's thesis and so it represents my own thinking on this subject. I mention this as there are so many points of correspondence between his thesis and mine. I contacted him in 1983 through my brother-in-law, Jan Perkins, who is a Jungian analyst and knew that Roger Woolger was also interested in examining Shakespeare's work in the light of C. G. Jung. In fact, I believe Roger Woolger presented a number of seminars in the fall of 1983 at Wainwright House in Connecticut, in which he dealt with this very topic. It was at this time that he was kind enough to send me a copy of his thesis through the mail. Copies are kept at the C. G. Jung Institute in Zurich and New York.

<sup>9</sup> Letter received from Roger J. Woolger, 14 September 1983, p. 1, and quoted with his permission.

I think it makes sense that in Shakespeare's time the actor playing Cordelia may have also played the Fool as they are never on stage at the same time and the last we see of the Fool is at the end of III.vi. with Cordelia entering in IV.vii. This lends a special irony to Lear's line "And my poor fool is hang'd" (Lr. V.iii. 306) if it refers not only to Cordelia, but at the same time to the Fool who might have been played by the same actor.

<sup>10</sup> Jung, Modern Man in Search of a Soul, pp. 125-126, (CW 8, par. 787).

<sup>11</sup> Joseph Campbell, The Hero with a Thousand Faces, p. 30, p. 36. According to Woolger, in his letter of September 14, 1983 cited in note 9, the source of the archetype that underlies this diagram " ... is to be found in Jung's Symbols of Transformation [CW 5,

pars. 309-310], by the way; he [Campbell] got [it] from an anthropologist, Leo Frobenius, but it is implicit in Homer, Virgil and Dante as the Descensus ad Infernos." (Woolger letter, p.1).

<sup>12</sup> Campbell, pp. 17-18.

<sup>13</sup> Jung, Analytical Psychology, pp. 109-110, (CW 18, par. 212).

<sup>14</sup> Jung, Analytical Psychology, pp. 47-48, (CW 18, par. 90).

<sup>15</sup> Jung, Analytical Psychology, p. 82, (CW 18, par. 154).

<sup>16</sup> See K. M. Abenheimer, "Shakespeare's Tempest: A Psychological Analysis," in M. D. Faber, The Design Within: Psychoanalytic Approaches to Shakespeare (New York: Science House, 1970), pp. 499-519. "In his analysis of The Tempest, an analysis that reflects the influence of Jung as well as Freud, K. M. Abenheimer maintains that we behold in this play 'a dramatic representation of Prospero's inflated loneliness and paranoid isolation into which he had retired after his expulsion from Milan and of his attempt to overcome it and return to the social world.'" (Faber, pp. 499-500).

<sup>17</sup> Woolger, p. 1 of letter cited in note 9. "Handy-dandy" comes from Lr. IV.vi.150-154:

Lear. What, art mad? A man may see how this world goes with no eyes. Look with thine ears; see how yond justice rails upon yond simple thief. Hark in thine ear: change places, and handy-dandy, which is the justice, which is the thief?

<sup>18</sup> Hel. O, I am out of breath in this fond chase!

(MND II.ii.88)

<sup>19</sup> Woolger takes up the matter of the importance of clothes in the chapter of his thesis entitled "Nakedness and Reversal: Kent, the Fool and Edgar," stating " ... we shall examine the motif of the symbolic stripping of the ego mainly as it affects Lear's loss of his persona as king." (p. 43). He goes on to say, "A good staging of King Lear must inevitably pay careful attention to the recurrent symbolism contained in the costuming and changing of clothes required by the text." (pp. 43-44).

<sup>20</sup> Campbell, pp. 8-10.

Woolger concludes the above-mentioned chapter (note 19) with words that serve as accompaniment to Campbell's hero-journey:

To remove the mask, to become naked, is to face the dark side of Dionysus, the side which Heraclitus said was synonymous with Hades. Lear's descensus ad infernos is now constellated for he has confronted that darkness, the bestial in man

that is madness, frenzy and dissolution. Otto [W. F. Otto, Dionysus, Myth and Cult (Indiana, 1965), p. 117] writes of the mask as follows:

Dionysus was presented in the mask because he was known as the god of confrontation. It is the god of the immediate presence who looks at us so penetratingly from the vase painting ... The monster whose supernatural duality speaks to us from the mask has one side of his nature turned towards eternal night.

Dismemberment and death are the shadows of the god-like ecstasy which Dionysus brings to the hero-king in his hubris. Ultimately, since the tragic hero is re-enacting, on one level or another, the death of Dionysus, he must, at one point or another come to realize the sacrificial nature of his death as a mystical expression of cosmic renewal. But before this can happen there has to be a period of hell which, if not resisted, becomes a purgatorial journey. Lear's madness is just such a purgatorio preparatory to his regeneration.

(Woolger, pp. 57-58)

## Chapter 4: Anima and Animus

The feelings of a man are so to speak a woman's and appear as such in dreams. I designate this figure by the term anima, because she is the personification of the inferior functions [i.e. "lower than," not relating to "ego-consciousness" which is "top-layer"] which relate a man to the collective unconscious. The collective unconscious as a whole presents itself to a man in feminine form. To a woman it appears in masculine form, and then I call it the animus....The anima as a personification of the collective unconscious occurs in dreams over and over again.<sup>1</sup>

(C. G. Jung, Analytical Psychology, pp. 99-100)

Jung was simply defining his terms. Had he illustrated these definitions which appear in "Lecture Three" with material from Macbeth, he would find that Shakespeare already understood his meanings. Originally we hear Macbeth described in graphically masculine terms as emblematic of a warrior culture:

[Serg.] For brave Macbeth (well he deserves that name),  
Disdaining Fortune, with his brandish'd steel,  
Which smok'd with bloody execution,  
(Like Valor's minion) carv'd out his passage  
Till he fac'd the slave;  
Which nev'r shook hands, nor bade farewell to him,  
Till he unseam'd him from the nave to th' chops,  
And fix'd his head upon our battlements.

(Mac. I.i.16-23)

However, as soon as Lady Macbeth receives word of the possibility of Macbeth's ascendancy to the throne as foretold by the Witches, she has the following insight which reveals his anima figure within:

Glamis thou art, and Cawdor, and shalt be  
 What thou art promis'd. Yet do I fear thy nature,  
 It is too full o' th' milk of human kindness  
 To catch the nearest way.

(Mac. I.v.15-18)

Lady Macbeth must turn into her masculine opposite (animus)  
 in order to "catch the nearest way":

Come, you spirits  
 That tend on mortal thoughts, unsex me here,  
 And fill me from the crown to the toe topful  
 Of direst cruelty! Make thick my blood,  
 Stop up th' access and passage to remorse,  
 That no compunctious visitings of nature  
 Shake my fell purpose, nor keep peace between  
 Th' effect and [it]! Come to my woman's breasts,  
 And take my milk for gall, you murth'ring ministers,  
 Wherever in your sightless substances  
 You wait on nature's mischief!

(Mac. I.v.40-50)

It would be interesting in the staging if Lady Macbeth were to open her dress ("Come to my woman's breasts") and take her own breast in her hand as if to nurse the "murth'ring ministers" at her nipple ("take my milk for gall"). Then with the appearance of Macbeth moments after she might offer him her breasts by way of seduction:

... and you shall put  
 This night's great business into my dispatch,  
 Which shall to all our nights and days to come  
 Give solely sovereign sway and masterdom.

(Mac. I.v.67-70)

She is really seducing his manhood away from him so that she can have it for her own ["Leave all the rest to me" (Mac. I.v.73)]. Jung would have the following to say about these components:

The anima is presumably a psychical representa-

tion of the minority of female genes in a male body.... There is a corresponding figure, however, that plays an equivalent role, yet it is not a woman's image but a man's. This male figure in a woman's psychology has been designated "animus." One of the most typical manifestations of both figures has long been called "animosity."

. . . . .

Being only partial personalities they have the character either of an inferior woman or of an inferior man, hence their irritating influence. A man experiencing this will be subject to unaccountable moods and a woman will be argumentative and will produce opinions which are beside the mark.<sup>2</sup>

We can see this predicament clearly when we note Macbeth's early hesitation and Lady Macbeth's insistence:

Macb. Prithee peace!  
 I dare do all that may become a man;  
 Who dares [do] more is none.  
 Lady M. What beast was't then  
 That made you break this enterprise to me?  
 When you durst do it, then you were a man;  
 And to be more than what you were, you would  
 Be so much more the man. Nor time, nor place,  
 Did then adhere, and yet you would make both:  
 They have made themselves, and that their fitness now  
 Does unmake you. I have given suck, and know  
 How tender 'tis to love the babe that milks me;  
 I would, while it was smiling in my face,  
 Have pluck'd my nipple from his boneless gums,  
 And dash'd the brains out, had I so sworn as you  
 Have done to this.

(Mac. I.vii.45-59)

. . . . .

Macb. Bring forth men-children only!  
 For thy undaunted mettle should compose  
 Nothing but males.

(Mac. I.vii.72-74)

From this point on Macbeth's conscious attitude is one that no longer

permits the accommodation of his anima.

However, the unconscious in which the "anima" is accommodated can be heard in the following lines:

Macb. Besides, this Duncan  
Hath borne his faculties so meek, hath been  
So clear in his great office, that his virtues  
Will plead like angels, trumpet-tongu'd, against  
The deep damnation of his taking-off;  
And pity, like a naked new-born babe,  
Striding the blast, or heaven's cherubin, hors'd  
Upon the sightless couriers of the air,  
Shall blow the horrid deed in every eye,  
That tears shall drown the wind.

(Mac. I.vii.16-25)

• • • • •

Macb. Methought I heard a voice cry, "Sleep no more!  
Macbeth does murmur sleep"—the innocent sleep,  
Sleep that knits up the ravell'd sleeve of care,  
The death of each day's life, sore labor's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast.

(Mac. II.ii.32-37)

He finally reaches the point where he has practically eradicated such tendencies in his nature:

I have almost forgot the taste of fears.  
The time has been, my senses would have cool'd  
To hear a night-shriek, and my fell of hair  
Would at a dismal treatise rouse and stir  
As life were in't. I have supp'd full with horrors;  
Direness, familiar to my slaughterous thoughts,  
cannot once start me.

(Mac. V.v.9-15)

But the cries heard within refer to his wife's death ["Who (as 'tis thought) by self and violent hands / Took off her life ... " (Mac. V.ix.36-37)] and by the time her death is reported by Seyton, Macbeth has no feelings left:

Sey. The Queen, my lord, is dead.  
Macb. She should have died hereafter;  
 There would have been a time for such a word.  
 To-morrow, and to-morrow, and to-morrow,  
 Creeps in this petty pace from day to day,  
 To the last syllable of recorded time;  
 And all our yesterdays have lighted fools  
 The way to dusty death. Out, out, brief candle!  
 Life's but a walking shadow, a poor player,  
 That struts and frets his hour upon the stage,  
 And then is heard no more. It is a tale  
 Told by an idiot, full of sound and fury,  
 Signifying nothing.

(Mac. V.v.16-28)

The queen or "anima" in himself has "died" too, having been driven into submission. She exacts her revenge, however, in the Witches' prophecy.

Lady Macbeth has succeeded through her complete accommodation of the masculine side in dominating all proceedings. However, as Jung would say, the unconscious still wishes to express itself. Macbeth never slept soundly again and was disturbed by dreams and visions. In Jungian terms, the "anima" had been denied and came home to roost with a vengeance. By "unsexing" herself, Lady Macbeth only partially succeeded in repressing her own feminine nature. In Jungian terms we would say that she has left her "animus" in charge and the feminine side which she thought she succeeded in repressing also comes home to roost with a vengeance. We see this in the sleepwalking scene. I feel this should be staged with great vulnerability, she has risen from her bed and would have on only the slightest clothing—it's as if we saw the real woman here with all her doubts and misgivings; again, the unconscious receiving its opportunity to express itself. If one were to delete momentarily the reactions of the Doctor and Waiting-Gentlewoman, her speech might run as follows:



Out, damn'd spot! out, I say! One—two—why  
 then 'tis time to do't. Hell is murky. Fie,  
 my lord, fie, a soldier, and afeard? What need  
 we fear who knows it, when none can call our  
 pow'r to accompt? Yet who would have thought  
 the old man to have so much blood in him?

(Mac. V.i.35-40)

The Thane of Fife had a wife; where is she now?  
 What, will these hands ne'er be clean? No more  
 o' that, my lord, no more o' that; you mar all with  
 this starting.

(Mac. V.i.42-45)

Here's the smell of blood still. All the perfumes  
 of Arabia will not sweeten this little hand. O,  
 O, O!

(Mac. V.i.50-52)

Wash your hands, put on your nightgown, look not  
 so pale. I tell you yet again, Banquo's buried;  
 he cannot come out on's grave.

(Mac. V.i.62-64)

To bed, to bed; there's knocking at the gate.  
 Come, come, come, come, give me your hand.  
 What's done cannot be undone. To bed, to bed,  
 to bed.

(Mac. V.i.66-68)

The following lines undermine the predominantly masculine tone:

Yet who would have thought the old man to have  
 had so much blood in him? (39-40)

What, will these hands ne'er be clean? (43)

Here's the smell of blood still. All the perfumes  
 of Arabia will not sweeten this little hand. O,  
 O, O! (50-52)

There's a hint of this misgiving earlier when she says,

Had he not resembled

My father as he slept, I had done't.

(Mac. II.ii.12-13)

In Jungian terms, both characters fail to acknowledge "the other side" properly, which results in a lack of proportion.<sup>3</sup> Where the "anima" was entitled to a "minority" in Macbeth's personality, her promptings are eradicated completely. Where the "animus" should have held a minority position in Lady Macbeth's personality, he is given complete control. And so a proper relationship of these components within each personality is never maintained:

Yet do I fear thy nature,  
It is too full o' th' milk of human kindness  
To catch the nearest way.

(Mac. I.v.16-18)

It is this very proportion in Macbeth's personality that represents the proper relationship of "anima" to his predominantly masculine nature. Jung says,

As to the character of the anima, my experience confirms the rule that it is, by and large, complementary to the character of the persona. The anima usually contains all those common human qualities which the conscious attitude lacks.<sup>4</sup>

When he disturbs this precarious natural balance, and for that matter when she disturbs her own by giving precedence to the "animus," aberration sets in.

Now I would like to take up another way in which the anima aspect is not accommodated. We have already seen how Macbeth failed to acknowledge this anima aspect within his own personality, despite Lady Macbeth's observation that there was evidence of too much of it. The Jungian view would have it that our capacity for related-

ness is to some extent conditioned by recognizing that aspect in another that we have come to recognize in ourselves. If one were to go back to Hamlet for a moment, Hamlet is seen as someone who fails to acknowledge Ophelia as he is not in touch with the Ophelia aspect in himself. Hamlet's awareness of femininity is perhaps embodied in the image of his mother:

An inherited collective image of woman exists in a man's unconscious, with the help of which he apprehends the nature of woman.<sup>5</sup>

. . . . .

In the case of the son, the projection-making factor is identical with the mother-imago, and this is consequently taken to be the real mother. The projection can only be dissolved when the son sees that in the realm of his psyche there is an imago not only of the mother but of the daughter, the sister, the beloved, the heavenly goddess, and the chthonic Baubo. Every mother and every beloved is forced to become the carrier and embodiment of this omnipresent and ageless image, which corresponds to the deepest reality in a man. It belongs to him, this perilous image of Woman; she stands for the loyalty which in the interests of life he must sometimes forgo; she is the much needed compensation for the risks, struggles, sacrifices that all end in disappointment. She is the solace for all the bitterness of life. And, at the same time, she is the great illusionist, the seductress, who draws him into life with her Maya ["the world of bewildering effects"] —and not only into life's reasonable and useful aspects, but into its frightful paradoxes and ambivalences where good and evil, success and ruin, hope and despair, counterbalance one another. Because she is his greatest danger she demands from a man his greatest, and if he has it in him she will receive it.

This image is "My Lady Soul," as Spitteler called her. I have suggested instead the term "anima," as indicating something specific, for which the expression "soul" is too general and too vague. The empirical reality summed up under the concept of the anima forms an extremely dramatic content of the unconscious. It is possible to describe this content in rational,

scientific language, but in this way one entirely fails to express its living character. Therefore, in describing the living processes of the psyche, I deliberately and consciously give preference to a dramatic, mythological way of thinking and speaking, because this is not only more expressive but also more exact than an abstract scientific terminology, which is wont to toy with the notion that its theoretic formulations may one fine day be resolved into algebraic equations.<sup>6</sup>

That image is severely shattered as he reflects on her "o'er-hasty marriage":

Frailty, thy name is woman!—  
A little month, or ere those shoes were old  
With which she followed my poor father's body,  
Like Niobe, all tears—why, she, [even she]—  
O God, a beast that wants discourse of reason  
Would have mourn'd longer—married with my uncle,  
My father's brother, but no more like my father  
Than I to Hercules. Within a month,  
Ere yet the salt of most unrighteous tears  
Had left the flushing in her galled eyes,  
She married—O most wicked speed: to post  
With such dexterity to incestuous sheets,  
It is not, nor it cannot come to good,  
But break my heart, for I must hold my tongue.

(Ham. I.ii.146-159)

and moments later,

Hor. My lord, I came to see your father's funeral.  
Ham. I prithee do not mock me, fellow student,  
I think it was to[see] my mother's wedding.  
Hor. Indeed, my lord, it followed hard upon.  
Ham. Thrift, thrift, Horatio, the funeral bak'd-meats  
Did coldly furnish forth the marriage tables.  
Would I had met my dearest foe in heaven  
Or ever I had seen that day, Horatio!

(Ham. I.ii.176-184)

After hearing the Ghost tell of his own murder, Hamlet becomes convinced of this impression of womanhood as the Ghost refers to Claudius:

Ay, that incestuous, that adulterate beast,  
 With witchcraft of his wits, with traitorous gifts—  
 O wicked wit and gifts that have the power  
 So to seduce!—won to his shameful lust  
 The will of my most seeming virtuous queen.  
 O Hamlet, what [a] falling-off was there  
 From me, whose love was of that dignity  
 That it went hand in hand even with the vow  
 I made to her in marriage, and to decline  
 Upon a wretch whose natural gifts were poor  
 To those of mine!  
 But virtue, as it never will be moved,  
 Though lewdness court it in a shape of heaven,  
 So [lust], though to a radiant angel link'd,  
 Will [sate] itself in a celestial bed  
 And prey on garbage.

(Ham. I.v.42-57)

Compare this with Hamlet's treatment of Ophelia when he confronts her:

I have heard of your paintings, well enough.  
 God hath given you one face, and you make  
 yourselves another. You jig and amble, and you  
 [lisp,] you nickname God's creatures and make  
 your wantonness [your] ignorance. Go to, I'll no  
 more on't, it hath made me mad. I say we will  
 have no more marriage. Those that are married  
 already (all but one) shall live, the rest shall  
 keep as they are. To a nunn'ry, go.

(Ham. III.i.142-149)

His reaction to Gertrude's marriage to Claudius has so contaminated his outlook on women in general that Ophelia no longer has a distinct and individual personality. Unfortunately, she must now share in the depreciation of his mother's image. And so she represents the image of woman that he may have once had which has been shattered by what Gertrude has become. Were he more in touch with that aspect in himself that resembled Ophelia in the first place, he would have recognized her for herself instead of characterizing her as having qualities emblematic of all womankind ("I have heard

of your paintings"—"you" as 2nd person plural rather than 2nd person singular).

One wonders what might have happened in the play if Hamlet had confided in Ophelia and allowed her into his "heart's core," his "heart of heart," as he did Horatio. And his absolute allegiance to his father eventually prevents him from allowing the possibility for those feelings to exist which might have allowed her into his heart:

How stand I then,  
That have a father kill'd, a mother stain'd,  
Excitements of my reason and my blood,  
And let all sleep, while to my shame I see  
The imminent death of twenty thousand men,  
That for a fantasy and trick of fame  
Go to their graves like beds, fight for a plot  
Whereon the numbers cannot try the cause,  
Which is not tomb enough and continent  
To hide the slain? O, from this time forth,  
My thoughts be bloody, or be nothing worth!

(Ham. IV.iv.56-66)

The real truth is that he has this capacity to confide in her but has excluded her completely. This is due partly to the "contamination" spoken of earlier but also due to the task at hand—he is at war. Finally, we see his true feelings towards her when it is altogether too late:

Ham. Why, I will fight with him upon this theme  
Until my eyelids will no longer wag.

Queen. O my son, what theme?

Ham. I lov'd Ophelia. Forty thousand brothers  
Could not with all their quantity of love  
Make up my sum. What wilt thou do for her?

King. O, he is mad, Laertes.

Queen. For love of God, forbear him.

Ham. 'Swounds, show me what thou't do.

Woo't weep, woo't fight, woo't fast, woo't tear thyself?

Woo't drink up eisel, eat a crocadile?

I'll do't. Dost [thou] come here to whine?

To outface me with leaping in her grave?

Be buried quick with her, and so will I.  
 And if thou prate of mountains, let them throw  
 Millions of acres on us, till our ground,  
 Singeing his pate against the burning zone,  
 Make Ossa like a wart! Nay, and thou'lt mouth,  
 I'll rant as well as thou.

(Ham. V.i.266-284)

The warrior culture places a high premium on warrior values—complete male dominance without relation to the power of the feminine is emphasized. This is why complete confidence is placed in his father and Horatio, and he fails to confide in Ophelia or even his own mother. I find it not mere coincidence that the Ghost can admonish,

But howsomever thou pursues this act,  
 Taint not thy mind, nor let thy soul contrive  
 Against thy mother aught.

(Ham. I.v.84-86)

and yet appears once more in the closet scene at the very moment when Hamlet might have done violence to her:

Queen. O Hamlet, speak no more!  
 Thou turn'st my [eyes into my very] soul,  
 And there I see such black and [grained] spots  
 As will [not] leave their tinct.

Ham. Nay, but to live  
 In the rank sweat of an enseamed bed,  
 Stew'd in corruption, honeying and making love  
 Over the nasty sty!

Queen. O, speak to me no more!  
 These words like daggers enter in my ears.  
 No more, sweet Hamlet!

Ham. A murtherer and a villain!  
 A slave that is not twentieth part the [tithe]  
 Of your precedent lord, a Vice of kings,  
 A cutpurse of the empire and the rule,  
 That from a shelf the precious diadem stole,  
 And put it in his pocket—

Queen. No more!

Enter GHOST [in his night-gown].

Ham. A king of shreds and patches—  
 Save me, and hover o'er me with your wings,  
 You heavenly guards! What would your gracious figure?

(Ham. III.iv.88-104)

The Ghost seems to be in touch with the Gertrude aspect in himself ["Leave her to heaven, / And to those thorns that in her bosom lodge / To prick and sting her." (Ham. I.v.86-88)] and is capable of sparing her.

In other words, where there fails to be a consciousness of the anima aspect within one's own personality, a lack of wholeness is also present.

One of the undercurrents of Hamlet has always struck me as strange. Laertes and Polonius, representing the old masculine order, advise Ophelia in the following manner:

Laer. Perhaps he loves you now,  
 And now no soil nor cautel doth besmirch  
 The virtue of his will, but you must fear,  
 His greatness weigh'd, his will is not his own,  
 [For he himself is subject to his birth:]  
 He may not, as unvalued persons do,  
 Carve for himself, for on his choice depends  
 The safety and health of this whole state,  
 And therefore must his choice be circumscrib'd  
 Unto the voice and yielding of that body  
 Whereof he is the head.

(Ham. I.iii.14-24)

. . . . .

Pol. From this time  
 Be something scanter of your maiden presence,  
 Set your entreatments at a higher rate  
 Than a command to parle. For Lord Hamlet,  
 Believe so much in him, that he is young,  
 And with a larger teder may he walk  
 Than may be given you. In few, Ophelia,  
 Do not believe his vows, for they are brokers,  
 Not of that dye which their investments show,  
 But mere [implorators] of unholy suits,  
 Breathing like sanctified and pious bonds,



The better to [beguile]. This is for all:  
 I would not, in plain terms, from this time forth  
 Have you so slander any moment leisure  
 As to give words or talk with the Lord Hamlet.

(Ham. I.iii.120-134)

. . . . .

Pol. No, I went round to work,  
 Any my young mistress thus I did bespeak:  
 "Lord Hamlet is a prince out of thy star;  
 This must not be"; and then I prescripts gave her,  
 That she should lock herself from [his] resort,  
 Admit no messengers, receive no tokens.

(Ham. II.ii.139-144)

But, later, at Ophelia's funeral, Gertrude's acceptance is of the old feminine order:

[Scattering flowers.] Sweets to the sweet, farewell!  
 I hop'd thou shouldst have been my Hamlet's wife.  
 I thought thy bride-bed to have deck'd, sweet maid,  
 And not have strew'd thy grave.

(Ham. V.i.243-246)

It is as if the traditional masculine attitude cannot accept the place of Ophelia in Hamlet's life whereas the traditional feminine attitude is able to do so. And one must remember that Gertrude has been queen throughout and speaks from a royal prerogative. And so in symbolic terms there has been a depreciation of the feminine and her proper sphere in the play which results in dislocation. No wonder Ophelia goes mad.

Turning now to Othello, much the same kind of depreciation occurs. Again we are dealing with a warrior culture. Had Othello the complete trust in Desdemona that an acknowledgement of the feminine would insist upon, he would not have lent such a credulous ear to Iago. Othello says,

If she be false, [O then] heaven mocks itself!  
I'll not believe't.

(Oth. III.iii.278-279)

and yet, against his better judgment, he does:

Enter LODOVICO, DESDEMONA, and ATTENDANTS.

Iago. 'Tis Lodovico—  
This comes from the Duke. See, your wife's with him.  
Lod. [God] save you, worthy general!  
Oth. With all my heart, sir.  
Lod. The Duke and the senators of Venice greet you.  
[Gives him a letter.]  
Oth. I kiss the instrument of their pleasures.  
[Opens the letter and reads.]  
Des. And what's the news, good cousin Lodovico?  
Iago. I am very glad to see you, signior;  
Welcome to Cyprus.  
Lod. I thank you. How does Lieutenant Cassio?  
Iago. Lives, sir.  
Des. Cousin, there's fall'n between him and my lord  
An unkind breach; but you shall make all well.  
Oth. Are you sure of that?  
Des. My lord?  
Oth. [Reads.] "This fail you not to do, as you will—"  
Lod. He did not call; he's busy in the paper. Is  
there division 'twixt my lord and Cassio?  
Des. A most unhappy one. I would do much  
To atone them, for the love I bear to Cassio.  
Oth. Fire and brimstone!  
Des. My lord?  
Oth. Are you wise?  
Des. What, is he angry?  
Lod. May be th'letter mov'd him;  
For as I think, they do command him home,  
Deputing Cassio in his government.  
Des. [By my troth], I am glad on't.  
Oth. Indeed?  
Des. My lord?  
Oth. I am glad to see you mad.  
Des. Why, sweet Othello?  
Oth. [Striking her.] Devil!  
Des. I have not deserv'd this.  
Lod. My lord, this would not be believ'd in Venice,  
Though I should swear I saw't. 'Tis very much,  
Make her amends; she weeps.  
Oth. O devil, devil!  
If that the earth could teem with woman's tears,  
Each drop she falls would prove a crocodile.  
Out of my sight!  
Des. I will not stay to offend you. [Going.]

Lod. Truly, [an] obedient lady:  
 I do beseech your lordship call her back.  
 Oth. Mistress!  
 Des. My lord?  
 Oth. What would you with her, sir?  
 Lod. Who, I, my lord?  
 Oth. Ay, you did wish that I would make her turn.  
 Sir, she can turn, and turn; and yet go on  
 And turn again; and she can weep, sir, weep;  
 And she's obedient, as you say, obedient;  
 Very obedient.—Proceed you in your tears.—  
 Concerning this, sir—O well-painted passion!—  
 I am commanded home.—Get you away;  
 I'll send for you anon.—Sir, I obey the mandate,  
 And will return to Venice.—Hence, avaunt!  
 [Exit Desdemona.]  
 Cassio shall have my place. And, sir, to-night  
 I do entreat that we may sup together.  
 You are welcome, sir, to Cyprus.—Goats and monkeys!

(Oth. IV.i.214-263)

In Jungian terms we are dealing with a man who fails to trust the Desdemona aspect in himself:

She thank'd me,  
 And bade me, if I had a friend that lov'd her,  
 I should but teach him how to tell my story,  
 And that would woo her. Upon this hint I spake:  
 She lov'd me for the dangers I had pass'd,  
 And I lov'd her that she did pity them.  
 This only is the witchcraft I have us'd.

(Oth. I.iii.163-169)

That is to say, when confronted with Iago's suspicions he sides with the masculine attitude (Iago) and distrusts the feminine. If there were more of an awareness of this aspect he would not have become victimized by a predominantly masculine attitude. He would have already been in touch with the real Desdemona, having made her acquaintance in his own personality, and would not have been an easy prey for the Iagos of this world. I mention this as Jung's emphasis on "wholeness" not only refers to the "Psyche" as it has been described in foregoing pages where the "shadow" is accommodated.

It also refers to the "reconciling of opposites"—i.e. the accommodation of the feminine minority in the male personality and that of the masculine minority in the female personality.<sup>7</sup>

King Lear also provides examples of the depreciation of the feminine image. Perhaps Lear's expectations resulted in turning Regan and Goneril into the demons they became. They had to trim their sails to his will and practise hypocrisy as a result.<sup>8</sup> Cordelia is depreciated simply because she does not "play the game":

Lear. —Now, our joy,  
Although our last and least, to whose young love  
The vines of France and milk of Burgundy  
Strive to be interest'd, what can you say to draw  
A third more opulent than your sisters'? Speak.  
Cor. Nothing, my lord.  
Lear. Nothing?  
Cor. Nothing.  
Lear. Nothing will come of nothing, speak again.  
Cor. Unhappy that I am, I cannot heave  
My heart into my mouth. I love your Majesty  
According to my bond, no more nor less.  
Lear. How, how, Cordelia? Mend your speech a little,  
Lest you may mar your fortunes.  
Cor. Good my lord,  
You have begot me, bred me, lov'd me: I  
Return those duties back as are right fit,  
Obey you, love you, and most honor you.  
Why have my sisters husbands, if they say  
They love you all? Happily, when I shall wed,  
That lord whose hand must take my plight shall carry  
Half my love with him, half my care and duty.  
Sure I shall never marry like my sisters,  
[To love my father all].  
Lear. But goes thy heart with this?  
Cor. Ay, my good lord.  
Lear. So young, and so untender?  
Cor. So young, my lord, and true.  
Lear. Let it be so: thy truth then be thy dow'r!  
For by the sacred radiance of the sun,  
The [mysteries] of Hecat and the night;  
By all the operation of the orbs,  
From whom we do exist and cease to be;  
Here I disclaim all my paternal care,  
Propinquity and property of blood,  
And as a stranger to my heart and me  
Hold thee from this for ever.

(Lr. I.i.82-116)

The entire progress of the play can be thought of as Lear's return to a recognition of his own daughter and through that process a final capacity to recognize himself. Again, he was unable to confide in her and his misplaced trust in Regan and Goneril results in his disintegration. It seems to me that Ophelia, Desdemona, and Cordelia all share similar characteristics—victims of a lack of recognition on the part of the male who misplaces his trust, the acquaintance he fails to make resulting from a lack of acquaintance with his own soul.<sup>9</sup>

Hermione in The Winter's Tale seems to epitomize this theme. We have the good fortune eventually to see her well beyond the ages of the three characters mentioned above due to the agency of Time who is able to project the play's action forward by sixteen years. This has provided Leontes with a period of abstinence and penance resulting in a capacity for recognition. This is ironic seeing as the statue he recognizes as his dead queen is in fact the "anima" restored to life—his lost soul revived:

O, thus she stood,  
Even with such life of majesty (warm life,  
As now it coldly stands), when first I woo'd her!  
I am asham'd; does not the stone rebuke me  
For being more stone than it? O royal piece,  
There's magic in thy majesty, which has  
My evils conjur'd to remembrance ...

(WT V.iii.34-40)

. . . . .

Paul. Music! awake her! strike! [Music.]  
'Tis time; descend; be stone no more; approach;  
Strike all that look upon with marvel. Come;  
I'll fill your grave up. Stir; nay, come away;  
Bequeath to death your numbness; for from him  
Dear life redeems you. You perceive she stirs.  
[Hermione comes down.]  
Start not; her actions shall be holy, as

You hear my spell is lawful. Do not shun her  
 Until you see her die again, for then  
 You kill her double. Nay, present your hand.  
 When she was young, you woo'd her; now, in age,  
 Is she become the suitor?

(WT V.iii.98-109)

How delightful that in comedy we are given a second chance!

Goethe ends the second part of Faust with the words "the eternal feminine lures us on."<sup>10</sup> Jung is of very much the same mind as Shakespeare and Goethe on this subject:

In place of the parents, woman now takes up her position as the most immediate environmental influence in the life of the adult man. She becomes his companion, she belongs to him in so far as she shares his life and is more or less of the same age. She is not of a superior order, either by virtue of age, authority, or physical strength. She is, however, a very influential factor and, like the parents, she produces an imago of a relatively autonomous nature—not an imago to be split off like that of the parents, but one that has to be kept associated with consciousness. Woman, with her very dissimilar psychology, is and always has been a source of information about things for which a man has no eyes. She can be his inspiration; her intuitive capacity, often superior to man's, can give him timely warning, and her feeling, always directed towards the personal, can show him ways which his own less personally accented feeling would never have discovered ....

Here, without a doubt, is one of the main sources for the feminine quality of the soul. But it does not seem to be the only source. No man is so entirely masculine that he has nothing feminine in him. The fact is, rather, that very masculine men have—carefully guarded and hidden—a very soft emotional life, often incorrectly described as "feminine." A man counts it a virtue to repress his feminine traits as much as possible, just as a woman, at least until recently, considered it unbecoming to be "mannish." The repression of feminine traits and inclinations naturally causes these contrasexual demands to accumulate in the unconscious. No less naturally, the imago of woman (the soul-image) becomes a receptacle for these demands, which is why a man,

in his love-choice, is strongly tempted to win the woman who best corresponds to his own unconscious femininity—a woman, in short, who can unhesitatingly receive the projection of his soul.<sup>11</sup>

I believe a good summary of this entire subject is provided by Jung when he addresses himself to the matter of absorbing the anima and animus tendencies into consciousness. What is described below is very much the same sort of issue that confronts Leontes. The "co-operation" referred to occurs through his submission to his ordeal and the therapeutic agency of Paulina and Hermione in conjunction with the oracle:

Though the effects of anima and animus can be made conscious, they themselves are factors transcending consciousness and beyond the reach of perception and volition. Hence they remain autonomous despite the integration of their contents, and for this reason they should be borne constantly in mind. This is extremely important from the therapeutic standpoint, because constant observation pays the unconscious a tribute that more or less guarantees its co-operation. The unconscious as we know can never be "done with" once and for all. It is, in fact, one of the most important tasks of psychic hygiene to pay continual attention to the symptomatology of unconscious contents and processes, for the good reason that the conscious mind is always in danger of becoming one-sided, of keeping to well-worn paths and getting stuck in blind alleys. The complementary and compensating function of the unconscious ensures that these dangers, which are especially great in neurosis, can in some measure be avoided. It is only under ideal conditions, when life is still simple and unconscious enough to follow the serpentine path of instinct without hesitation or misgiving, that the compensation works with entire success. The more civilized, the more unconscious and complicated a man is, the less he is able to follow his instincts. His complicated living conditions and the influence of his environment are so strong that they drown the quiet voice of nature. Opinions, beliefs, theories, and collective tendencies appear in its stead and back up all the aberrations of the conscious mind. Deliberate

attention should then be given to the unconscious so that the compensation can set to work. Hence it is especially important to picture the archetypes of the unconscious not as a rushing phantasmagoria of fugitive images but as constant, autonomous factors, which indeed they are.<sup>12</sup>

I will conclude this chapter with a recall of the "house of self-collection" dream provided by one of Jung's patients:

A voice says: 'What thou art doing is dangerous. Religion is not a tax which thou payest in order to get rid of the woman's image, for this image is indispensable. Woe to those who use religion as a substitute for the other side of the soul's life. They are in error and they shall be cursed. Religion is no substitute, but it is the ultimate accomplishment added to every other activity of the soul. Out of the fulness of life thou shalt give birth to thy religion, only then shalt thou be blessed.'<sup>13</sup>



## Notes

<sup>1</sup> Jung, Analytical Psychology, pp. 99-100, (CW 18, par. 187).

<sup>2</sup> Jung, "The Autonomy of the Unconscious Mind," Psychology and Religion, pp. 34-35, (CW 11, par. 48).

However, lest these definitions of anima and animus sound too negative, it is important to be reminded of another quotation from Jung in "The Syzygy: Anima and Animus," Aion, CW 9 ii, par. 33:

Like the anima, the animus too has a positive aspect .... The animus is a psychopomp, a mediator between the conscious and the unconscious and a personification of the latter. Just as the anima becomes, through integration, the Eros of the consciousness, so the animus becomes a Logos; and in the same way that the anima gives relationship and relatedness to a man's consciousness, the animus gives to woman's consciousness a capacity for reflection, deliberation, and self-knowledge.

<sup>3</sup> Jung is quite explicit regarding this matter of "the other side." He refers to a dream in which his patient enters "the house of inner composure or self-collection," and hears "a voice": "'Woe to those who use religion as a substitute for the other side of the soul's life.'" Jung, Psychology and Religion, p. 42, (CW 11, par. 58). In reaction to this, Jung says, "In as much as this patient is by no means the only case under my observation that has exhibited the phenomenon of the voice in dreams and in other peculiar conditions of consciousness, I have to admit the fact that the unconscious mind is capable at times of assuming an intelligence and purposiveness which are superior to actual conscious insight." Psychology and Religion, p. 45, (CW 11, par. 63):

Consequently I explain the voice, in the dream of the sacred house, as a product of the more complete personality to which the dreamer's conscious self belongs as a part, and I hold that this is the reason why the voice shows an intelligence and clarity superior to the dreamer's actual consciousness. This superiority is the reason for the unconditioned authority of the voice.

Psychology and Religion, p. 49, (CW 11, par. 70)

. . . . .

The anima is "the other side," as I explained before. She is the representative of the female minority concealed below the threshold of consciousness, that is to say, the so-called unconscious mind. The critique, therefore, would read as follows: "You try religion in order to escape from your unconscious. You use it as a substitute for part of your soul's life. But religion is the fruit and the culmination of the completeness of life, that is, of a life which contains both sides."

Psychology and Religion, p. 50, (CW 11, par. 71)

It is important to relate what has been said in Chapter 4 about the "anima" to the reference to "quaternity" in Chapter 2, note 12:

The quaternity in modern dreams is a product of the unconscious. As I explained in the first chapter, the unconscious is often personified by the anima, a female figure. Apparently the symbol of the quaternity issues from her. She would be the matrix of the quaternity, a ~~Θεοτόκος~~ or Mater Dei, just as the earth was understood to be the Mother of God.

Psychology and Religion, p. 77, (CW 11, par. 107)

<sup>4</sup> Storr, p. 101. From Jung, "Definitions," Psychological Types, CW 6, par. 804, (under "48: SOUL [soul as anima]").

<sup>5</sup> Storr, p. 108. From Jung, "The Relations between the Ego and the Unconscious," Two Essays on Analytical Psychology, CW 7, par. 301.

<sup>6</sup> Storr, pp. 109-110. From Jung, "The Syzygy: Anima and Animus," Aion, CW 9 ii, pars. 24-25.

<sup>7</sup> Jung, Analytical Psychology, pp. 133-134, (CW 18, pars. 262-263). However, as "Lecture Four" treats the "Toledo Dream," pp. 126-138 deal more fully with "the idea of the union of the two opposite principles, of male and female ... " Analytical Psychology, pp. 133-134, (CW 18, par. 262). Aniela Jaffé's Glossary definition of "Anima and Animus" (Memories, Dreams, Reflections, pp. 391-392) is also useful as the quotations come directly from Jung and describe what he takes these terms to mean. Anthony Storr's Jung: Selected Writings, pp. 97-117, is also helpful in providing Jung's own definitions (from "Definitions," Psychological Types, CW 6, pars. 797-811), and a description of anima and animus from "The Syzygy: Anima and Animus," Aion, CW 9 ii, pars. 24-40.

<sup>8</sup> Eventually Regan and Goneril share with Lady Macbeth too great an emphasis on the animus:

Alb.

[I fear your disposition;

That nature which contemns its origin  
 Cannot be bordered certain in itself.  
 She that herself will sliver and disbranch  
 From her material sap, perforce must wither,  
 And come to deadly use.

(Lr. IV.ii.31-36)

. . . . .

Gon. Milk-liver'd man ...

(Lr. IV.ii.50)

<sup>9</sup> Woolger describes a similar process, really, in his discussion of Kent: "Not only does he stand for far-sighted vision ('See better, Lear') but is an unbroken link with the split-off anima, Cordelia, who must eventually redeem Lear." (Woolger, p. 50).

In his discussion of the Fool which follows, Woolger again alludes to Cordelia as anima-figure:

"On an archetypal level ... the integration within Lear's total consciousness of the opposites of wise man-fool and senex-puer bringing Lear to a new spiritual self-awareness .... an essential stage in Lear's progress through the nigredo of his madness towards the coniunctio with the royal anima, Cordelia.

(Woolger, pp. 53-54)

Woolger provides a summary of these conclusions in his final chapter, "Renewal, Redemption and the Hieros Gamos: Lear and Cordelia":

Above all, it seems to me, Cordelia embodies the spirit of Truth in the highest sense of the mystical Sophia or wisdom. Not the truth of reason in madness as personified in the Fool nor even the truths of Christian-Stoic philosophia perennis uttered by Edgar but rather that deep wisdom of the heart 'dont la raison connoit point' in Pascal's famous words. For one knows that throughout Lear's torments she has seen and suffered from afar thanks to the mediation of Kent and she understands with that deep compassion of the mater dolorosa silent beneath the cross. For indeed the intensity of her numinosity as an anima figure in the drama derives every bit as much from her silence as from her words. Her reply to Lear's demand for adulation in Act I is 'nothing'; it is not an act of defiance but an act of witness to the truth of her 'bond' which is sublimely indifferent to questions of worldly reward. In other words, her refusal to acquiesce in Lear's vain pantomime expresses an im-

plicit 'via negativa' since her kingdom, as we later learn, is 'not of this world,' in direct contradistinction to Lear's identification with the kingdom of his ego. For most of the play she is conspicuous only by her exile and that absence is Lear's disintegration, his 'dark night of the soul'. And even when they are re-united, their brief time together as 'God's spies' is hidden, in prison.

... Jung's concept of the anima as soul-figure (as opposed to simply mother image) is so crucial, since it is Lear's soul that he regains in the figure of Cordelia in a fashion allegorically recalling the Christian maxim 'in patience possess ye your soul'.

(Woolger, pp. 76-78)

One could think of King Lear as a play about abandonment. Lear abandons Cordelia and his kingdom, he experiences a confrontation with truth through the Fool's abandon (lack of inhibition), and as a result of abandoning himself to the storm he regains his soul and his abandoned child.

<sup>10</sup> Joseph Campbell kindly provided his own translation of this ending at my request. This is "memorial reconstruction" on my part.

<sup>11</sup> Storr, p. 106. From Jung, "The Relations between the Ego and the Unconscious," Two Essays on Analytical Psychology, CW 7, pars. 296-297.

<sup>12</sup> Storr, p. 117. From Jung, "The Syzygy: Anima and Animus," Aion, CW 9 ii, par. 40.

<sup>13</sup> Jung, Psychology and Religion, p. 42, (CW 11, par. 58).

## Chapter 5: Jungian Criticism

We shall do well, I think, to make fully explicit all the implications of that way of accounting for artistic creation which consists in reducing it to personal factors. We should see clearly where it leads. The truth is that it takes us away from the psychological study of the work of art, and confronts us with the psychic disposition of the poet himself. That the latter presents an important problem is not to be denied, but the work of art is something in its own right, and may not be conjured away.<sup>1</sup>

(C. G. Jung, "Psychology and Literature," Modern Man in Search of a Soul, p. 185)

This expresses a Jungian approach to literature as succinctly as possible. What appeals to me about it is that it allows for the integrity of the work of art and does not seek to bend the literature to fit a psychological theory. What turns me away from "psychoanalytic criticism" is the feeling that the literature must serve as "case history" to bear out psychoanalytic theory. Granted this thesis has sought to provide examples from Shakespeare that illustrate major emphases in the Tavistock Lectures. However, the intent has not been to distort but rather to show how Shakespeare and Jung arrived at much the same conclusions. One doesn't have to "bend" Shakespeare to make him "fit" Jung. Shakespeare's plays in dramatic terms arrive at psychological insights which Jung eventually expressed in psychoanalytic terms.

This brings up a particular danger in the study of Shakespeare. Freud wrote about Shakespeare. Fundamentally Jung did not. There are only a very few references to Shakespeare in Jung's Collected

Works and they are not far-reaching enough to constitute a significant body of criticism.<sup>2</sup> They represent a nod in passing, but one does not gain the impression that "he took Shakespeare up"—encountered him in the way Freud did. And so one tends to think of psychoanalytic criticism of Shakespeare in Freudian terms without considering how Jung might have treated the same material. This thesis is an attempt to do just that.

My conclusion is that Jung does Shakespeare more service than Freud as "the work of art is something in its own right, and may not be conjured away." I will provide a very graphic example of what I mean: murder. Jung developed "word-association tests" and describes them in "Lecture Two":

Our particular problem from now on will be:  
How can we approach the dark sphere of man? As  
I have told you, this is done by three methods  
of analysis: the word-association test, dream-  
analysis, and the method of active imagination.  
First of all I want to say something about word-  
association tests. To many of you perhaps these  
seem old-fashioned, but since they are still be-  
ing used I have to refer to them. I use this  
test now not with patients but with criminal  
cases.<sup>3</sup>

Then Jung goes into a description of the word-association test and mentions a list of about a hundred words used as "stimulus words." Responses to the "stimulus words" are listed and their "reaction times." Then Jung says that the list is repeated and the person responding is expected to reproduce his former reaction words ("In certain places his memory fails and reproduction becomes uncertain or faulty. These mistakes are important.").<sup>4</sup> Jung goes on to mention that:

Originally the experiment was not meant for its present application at all; it was intended to be used for the study of mental association. That was of course a most Utopian idea. One can study nothing of the sort by such primitive means. But you can study something else when the experiment fails, when people make mistakes. You ask a simple word that a child can answer, and a highly intelligent person cannot reply. Why? That word has hit on what I call a complex, a conglomeration of psychic contents characterized by a peculiar or perhaps painful feeling-tone, something that is hidden from sight. It is as though a projectile struck through the thick layer of the persona into the dark layer. For instance, somebody with a money complex will be hit when you say: 'To buy', 'to pay', or 'money'. That is a disturbance of reaction.

We have about twelve or more categories of disturbance and I will mention a few of them so that you will get an idea of their practical value. The prolongation of the reaction time is of the greatest practical importance. You decide whether the reaction time is too long by taking the average mean of the reaction times of the test person. Other characteristic disturbances are: reaction with more than one word, against the instructions; mistakes in reproduction of the word; reaction expressed by facial expression, laughing, movement of the hands or feet or body, coughing, stammering, and such things; insufficient reactions like 'yes' or 'no'; not reacting to the real meaning of the stimulus word; habitual use of the same words; use of foreign languages—of which there is not a great danger in England, though with us it is a great nuisance; defective reproduction, when memory begins to fail in the reproduction experiment; total lack of reaction.

All these reactions are beyond the control of the will. If you submit to the experiment you are done for, and if you do not submit to it you are done for too, because one knows why you are unwilling to do so. If you put it to a criminal he can refuse, and that is fatal because one knows why he refuses. If he gives in he hangs himself. In Zurich I am called in by the Court when they have a difficult case; I am the last straw.

The results of the association test can be illustrated very neatly by a diagram (Figure 5). The height of the columns represents the actual reaction time of the test person. The dotted horizontal line represents the average mean of reaction times. The unshaded columns are those

reactions which show no signs of disturbance. The shaded columns show disturbed reactions. In reactions 7, 8, 9, 10, you observe for instance a whole series of disturbances: the stimulus word at 7 was a critical one, and without the test person noticing it at all three subsequent reaction times are overlong on account of the perseveration of the reaction to the stimulus word. The test person was quite unconscious of the fact that he had an emotion. Reaction 13 shows an isolated disturbance, and in 16-20 the result is again a whole series of disturbances. The strongest disturbances are in reactions 18 and 19. In this particular case we have to do with a

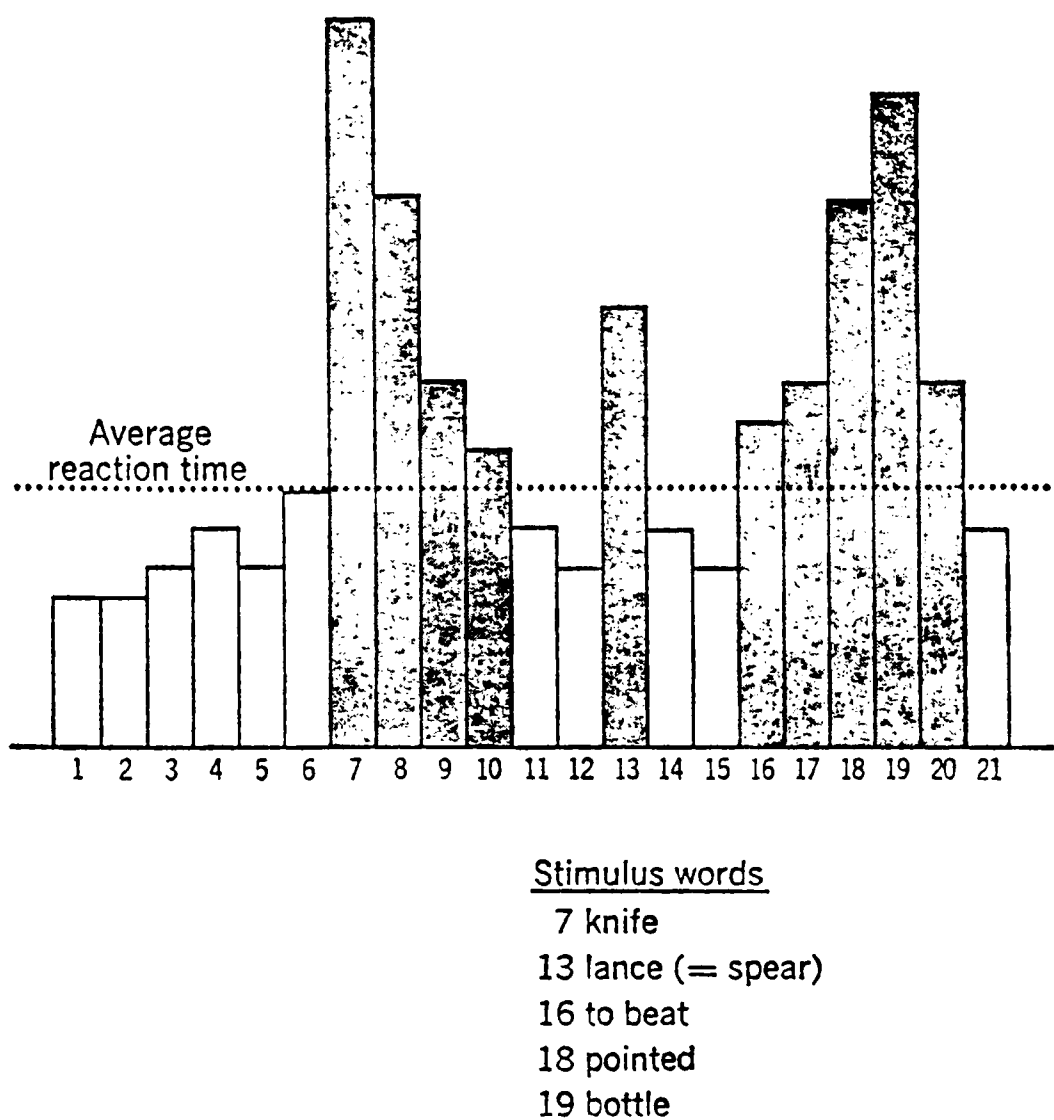


Figure 5 Association Test

so-called intensification of sensitiveness through the sensitizing effect of an unconscious emotion: when a critical stimulus word has aroused a perseverating emotional reaction, and when the next critical stimulus word happens to occur within the range of that perseveration, then it is apt to produce a greater effect than it would have been expected to produce if it had occurred in a series of indifferent associations.



This is called the sensitizing effect of a perseverating emotion.

In dealing with criminal cases we can make use of the sensitizing effect, and then we arrange the critical stimulus words in such a way that they occur more or less within the presumable range of perseveration. This can be done in order to increase the effect of critical stimulus words. With a suspected culprit as a test person, the critical stimulus words are words which have a direct bearing upon the crime.

The test person for Figure 5 was a man about 35, a decent individual, one of my normal test persons. I had of course to experiment with a great number of normal people before I could draw conclusions from pathological material. If you want to know what it was that disturbed this man, you simply have to read the words that caused the disturbances and fit them together. Then you get a nice story. I will tell you exactly what it was.

To begin with, it was the word knife that caused four disturbed reactions. The next disturbance was lance (or spear) and then to beat, then the word pointed and then bottle. That was in a short series of fifty stimulus words, which was enough for me to tell the man point-blank what the matter was. So I said: 'I did not know you had had such a disagreeable experience'. He stared at me and said: 'I do not know what you are talking about'. I said, 'You know you were drunk and had a disagreeable affair with sticking your knife into somebody'. He said: 'How do you know?' Then he confessed the whole thing. He came of a respectable family, simple but quite nice people. He had been abroad and one day got into a drunken quarrel, drew a knife and stuck it into somebody, and got a year in prison. That is a great secret which he does not mention because it would cast a shadow on his life. Nobody in his town or surroundings knows anything about it and I am the only one who by chance stumbled upon it.<sup>5</sup>

I have quoted from "Lecture Two" at length as it is very important that this method is described and illustrated in Jung's own terms. Turning to Hamlet and Macbeth, Shakespeare's own psychological insights prefigure the "word-association tests":

Ham. Hum—I have heard  
 That guilty creatures sitting at a play  
 Have by the very cunning of the scene  
 Been strook so to the soul, that presently  
 They have proclaim'd their malefactions:  
 For murther, though it have no tongue, will speak  
 With most miraculous organ. I'll have these players  
 Play something like the murther of my father  
 Before mine uncle. I'll observe his looks,  
 I'll tent him to the quick. If 'a do blench,  
 I know my course. The spirit that I have seen  
 May be a [dev'l], and the [dev'l] hath power  
 T'assume a pleasing shape, yea, and perhaps,  
 Out of my weakness and my melancholy,  
 As he is very potent with such spirits,  
 Abuses me to damn me. I'll have grounds  
 More relative than this—the play's the thing  
 Wherein I'll catch the conscience of the King.

(Ham. II.ii.588-605)

. . . . .

Ham. There is a play to-night before the King,  
 One scene of it comes near the circumstance  
 Which I have told thee of my father's death.  
 I prithee, when thou seest that act afoot,  
 Even with the very comment of thy soul  
 Observe my uncle. If his occulted guilt  
 Do not itself unkennel in one speech,  
 It is a damned ghost that we have seen,  
 And my imaginations are as foul  
 As Vulcan's stithy. Give him heedful note,  
 For I mine eyes will rivet to his face,  
 And after we will both our judgments join  
 In censure of his seeming.

(Ham. III.ii.75-87)

. . . . .

Ham. 'A poisons him i' th' garden for his estate.  
 His name's Gonzago, the story is extant, and written  
 in very choice Italian. You shall see anon how  
 the murtherer gets the love of Gonzago's wife.

Oph. The King rises.

[Ham. What, frightened with false fire?]

Queen. How fares my lord?

Pol. Give o'er the play.

King. Give me some light. Away!

Pol. Lights, lights, lights! . . . . .

Exeunt all but Hamlet and Horatio.

Ham. "Why, let the strooken deer go weep,  
 The hart ungalled play,

For some must watch while some  
 must sleep,  
 Thus runs the world away."  
 Would not this, sir, and a forest of feathers—  
 if the rest of my fortunes turn Turk with me—  
 with [two] Provincial roses on my raz'd shoes, get  
 me a fellowship in a cry of players?  
Hor. Half a share.  
Ham. A whole one, I.  
 "For thou dost know, O Damon dear,  
 This realm —→ dismantled was  
 Of Jove himself, and now reigns here  
 ... A very, very"—pajock.  
Hor. You might have rhym'd.  
Ham. O good Horatio, I'll take the ghost's word  
 for a thousand pound. Didst perceive?  
Hor. Very well, my lord.  
Ham. Upon the talk of the pois'ning?  
Hor. I did very well note him.  
Ham. Ah, ha! Come, some music! Come, the  
 recorders!  
 For if the King like not the comedy,  
 Why then belike he likes it not, perdy.  
 Come, some music!

(Ham. III.ii.261-295)

It is interesting to note the repetition of "strook" ("strook so to the soul" and "strooken deer"). The word-association test deals with just such reactions as we see quoted above ("Didst perceive? ... Upon the talk of the pois'ning?").

In Macbeth the same insights appear:

Macb. It will have blood, they say; blood will  
 have blood.  
 Stones have been known to move and trees to speak;  
 Augures and understood relations have  
 By maggot-pies and choughs and rooks brought forth  
 The secret'st man of blood.

(Mac. III.iv.121-125)

"It" is referring, I believe, to the Ghost of Banquo who has appeared throughout the banquet scene.

In V.i. where Lady Macbeth walks in her sleep she, too, is "strook so to the soul" that presently she has proclaimed her

malefactions. What she has not been able to admit to herself consciously or reveal to others is allowed to erupt in dream and be expressed by the unconscious. I will quote a section of it here, this time with the reactions of the Doctor of Physic and a Waiting-Gentlewoman:

Lady M. Out, damn'd spot! out, I say! One—two—why then 'tis time to do't. Hell is murky. Fie, my lord, fie, a soldier, and afeard? What need we fear who knows it, when none can call our pow'r to accompt? Yet who would have thought the old man to have had so much blood in him?

Doct. Do you mark that?

Lady M. The Thane of Fife had a wife; where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that; you mar all with this starting.

Doct. Go to, go to; you have known what you should not.

Gent. She has spoke what she should not, I am sure of that; heaven knows what she has known.

Lady M. Here's the smell of the blood still.

All the perfumes of Arabia will not sweeten this little hand. O, O, O!

Doct. What a sigh is there! The heart is sorely charg'd.

Gent. I would not have such a heart in my bosom for the dignity of the whole body.

Doct. Well, well, well.

Gent. Pray God it be, sir.

Doct. This disease is beyond my practice; yet I have known those which have walk'd in their sleep who have died holily in their beds.

Lady M. Wash your hands, put on your nightgown, look not so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave.

Doct. Even so?

Lady M. To bed, to bed; there's knocking at the gate. Come, come, come, come, give me your hand. What's done cannot be undone. To bed, to bed, to bed.

Exit Lady.

Doct. Will she go now to bed?

Gent. Directly.

Doct. Foul whisp'rings are abroad. Unnatural deeds Do breed unnatural troubles; infected minds To their deaf pillows will discharge their secrets. More needs she the divine than the physician. God, God, forgive us all! Look after her, Remove from her the means of all annoyance,

And still keep eyes upon her. So good night.  
 My mind she has mated, and amaz'd my sight.  
 I think, but dare not speak.  
Gent. Good night, good doctor. Exeunt.

(Mac. V.i.35-80)

Another example of how one might apply a Jungian approach without "bending" Shakespeare is to be found in Jung's reference to initiation rites:

This process of separation from nature is undergone in the well-known initiation rites or puberty rites of primitive tribes. When they approach puberty, the boys are called away suddenly. In the night they hear the voice of the spirits, the bull-roarers, and no woman is allowed to appear out of the house, or she is killed instantly. Then the boys are brought out to the bush-house, where they are put through all sorts of gruesome performances. They are not allowed to speak; they are told that they are dead, and then they are told that they are now reborn. They are given new names in order to prove that they are no more the same personalities as before, and so they are no longer the children of their parents. The initiation can even go so far that, after they return, the mothers are not allowed to talk to their sons any more, because the young men are no longer their children. Formerly, with the Hottentots, the boy had occasionally even to perform incest once with his mother in order to prove that she was not his mother any more, but just a woman like the rest.

Our corresponding Christian rite has lost much of its importance; but if you study the symbolism of baptism you will see traces of the original meaning. Our birth-chamber is the baptismal font; this is really the piscina, the fish-pond in which one is like a little fish: one is symbolically drowned and then revived. You know that the early Christians were actually plunged into the baptismal font, and this used to be much larger than it is now; in many old churches the baptistry was a building on its own, and it was always built on the ground-plan of a circle. On the day before Easter, the Catholic Church has a special ceremony for the consecration of the baptismal font, the *Benedictio Fontis*. The merely natural water is exor-

cised from the admixture of all malign powers and transformed into the regenerating and purifying fountain of life, the immaculate womb of the divine source. Then the priest divides the water in the fourfold form of the cross, breathes upon it three times, plunges the consecrated Easter candle three times into it, as a symbol of the eternal light, and at the same time his incantation brings the virtue, the power of the Spiritus Sanctus to descend into the font. From this hierosgamos, from the holy marriage between the Spiritus Sanctus and the baptismal water as the womb of the Church, man is reborn in the true innocence of new childhood. The maculation of sin is taken from him and his nature is joined with the image of God. He is no longer contaminated by merely natural forces, he is regenerated as a spiritual being.

We know of other institutions for detaching man from natural conditions. I can't go into much detail, but if you study the psychology of primitives, you find that all important events of life are connected with elaborate ceremonies whose purpose is to detach man from the preceding stage of existence and to help him to transfer his psychic energy into the next phase.<sup>6</sup>

I repeat this at length here as so much of "mythic criticism" is based on the work of Sir James Frazer's The Golden Bough which describes such rites in detail. Joseph Campbell provides the following useful definitions:<sup>7</sup>

rite—an opportunity to participate in the myth.

main function of mythology—to carry you through life's crisis periods.

mythology and religion—in religion we give ourselves up to the mystery, in mythology we use magic to bind the mystery, control it ... myth reinforces the psychic life of the society ... mythologies are the projections of the content of the unconscious.

Four examples from Shakespeare's plays will serve to illustrate these "rites of passage," no doubt before such a term was coined to describe the process. The first shows us Prince Hal and can be

thought of in terms of time—the passage of time both literally and metaphorically:

Fal. Now, Hal, what time of day is it, lad?  
Prince. Thou art so fat-witted with drinking of old sack, and unbuttoning thee after supper, and sleeping upon benches after noon, that thou hast forgotten to demand that truly which thou wouldst truly know. What a devil hast thou to do with the time of the day? unless hours were cups of sack, and minutes capons, and clocks the tongues of bawds, and dials the signs of leaping houses, and the blessed sun himself a fair hot wench in flame-color'd taffata; I see no reason why thou shouldst be so superfluous to demand the time of the day.

(1H4 I.ii.1-12)

. . . . .

Prince. I know you all, and will awhile uphold  
 The unyok'd humor of your idleness,  
 Yet herein will I imitate the sun,  
 Who doth permit the base contagious clouds  
 To smother up his beauty from the world,  
 That when he please again to be himself,  
 Being wanted, he may be more wond'ered at  
 By breaking through the foul and ugly mists  
 Of vapors that did seem to strangle him.  
 If all the year were playing holidays,  
 To sport would be as tedious as to work;  
 But when they seldom come, they wish'd for come,  
 And nothing pleaseth but rare accidents.  
 So when this loose behavior I throw off  
 And pay the debt I never promised,  
 By how much better than my word I am,  
 By so much shall I falsify men's hopes,  
 And like bright metal on a sullen ground,  
 My reformation, glitt'ring o'er my fault,  
 Shall show more goodly and attract more eyes  
 Than that which hath no foil to set it off.  
 I'll so offend, to make offense a skill,  
 Redeeming time when men think least I will.

(1H4 I.ii.195-217)

He is on the threshold of his manhood, undergoing the equivalent of those "elaborate ceremonies whose purpose is to detach man from the preceding stage of existence and to help him to transfer his

psychic energy into the next phase."

In a more reflective mood, we find Orsino advising Cesario (Viola) about marriage and the anticipated change from one stage of life to another:

Duke. My life upon't, young though thou art, thine eye  
Hath stay'd upon some favor that it loves.  
Hath it not, boy?

Vio. A little, by your favor.

Duke. What kind of woman is't?

Vio. Of your complexion.

Duke. She is not worth thee then. What years, i' faith?

Vio. About your years, my lord.

Duke. Too old, by heaven. Let still the woman take  
An elder than herself, so wears she to him;  
So sways she level in her husband's heart.  
For, boy, however we do praise ourselves,  
Our fancies are more giddy and unfirm,  
More longing, wavering, sooner lost and worn,  
Than women's are.

Vio. I think it well, my lord.

Duke. Then let thy love be younger than thyself,  
Or thy affection cannot hold the bent;  
For women are as roses, whose fair flow'r  
Being once display'd, doth fall that very hour.

Vio. And so they are; alas, that they are so!  
To die, even when they to perfection grow!

(TN II.iv.23-41)

It's as if life "hung in the balance," and should the wrong choice be made the man is caught up in his own prolonged adolescence or propelled into dotage. Marjorie Garber's Coming of Age in Shakespeare is interesting in this regard. Using a Jungian term, she states:

Individuation, the finding and asserting of identity, is in these plays [Comedy of Errors and Twelfth Night] closely related to sexual maturity and cyclical change; as one grows in self-knowledge, one moves from the confused and mingled identity of twinship, which thwarts fertile pairing, toward productive courtship and marriage.<sup>8</sup>

And "time" seems to be a very important arbiter in Twelfth Night as well, as if it had some kind of autonomous power of its own which



must be respected. Referring to Olivia's gift of a ring which was sent by Malvolio but never asked for by Cesario, he (she) says,

O time, thou must untangle this, not I,  
It is too hard a knot for me t'untie.

(TN II.ii.40-41)

It reminds me of the biblical passages in which we must obey the "due season" and await the "fulness of time":

14 The LORD vpholdeth all that fall: and raiseth  
vp all those that bee bowed downe.  
15 The eyes of all waite vpon thee: and thou  
giuest them their meat in due season.  
16 Thou openest thine hand: and satisfiest the  
desire of every living thing.  
17 The LORD is righteous in all his ways: and  
holy in all his works.  
18 The LORD is nigh vnto all them that call vpon  
him: to all that call vpon him in trueth.  
19 Hee will fulfill the desire of them that feare  
him: he also will heare their cry, and will saue  
them.<sup>9</sup>

When "golden time convents" (TN V.i.382) all will be made known  
and "A solemn combination shall be made / Of our dear souls."  
(TN V.i.383-384).<sup>10</sup>

We find Benedick in Much Ado About Nothing encountering a  
major career shift—the separation from bachelorhood and entry  
into the married state:

Bene. [Coming forward.] This can be no trick:  
the conference was sadly borne; they have the  
truth of this from Hero; they seem to pity the  
lady. It seems her affections have their full  
bent. Love me? why, it must be requited. I  
hear how I am censur'd; they say I will bear  
myself proudly, if I perceive the love come from  
her; they say too that she will rather die than  
give any sign of affection. I did never think  
to marry. I must not seem proud; happy are  
they that hear their detractions, and can put

them to mending. They say the lady is fair;  
 'tis a truth, I can bear them witness; and vir-  
 tuous; 'tis so, I cannot reprove it; and wise,  
 but for loving me; by my troth, it is no addi-  
 tion to her wit, nor no great argument of her  
 folly, for I will be horribly in love with her.  
 I may chance have some odd quirks and remnants  
 of wit broken on me, because I have rail'd so  
 long against marriage; but doth not the appetite  
 alter? A man loves the meat in his youth that  
 he cannot endure in his age. Shall quips and  
 sentences and these paper bullets of the brain  
 awe a man from the career of his humor? No, the  
 world must be peopled. When I said I would die  
 a bachelor, I did not think I should live till  
 I were married. Here comes Beatrice. By this  
 day, she's a fair lady. I do spy some marks of  
 love in her.

(Ado II.iii.220-246)

Of course the greatest "rite of passage" in all of Shakespeare is provided by the example of King Lear as he relinquishes his power and moves into a final state of impotency ["O, let him pass, he hates him / That would upon the rack of this tough world / Stretch him out longer." (Lr. V.iii.314-316)]. This is really the age-old myth of "the king must die,"<sup>11</sup> and deals with the matter of royal succession—the necessity of killing off the old king and making room for the new generation. Sir James Frazer has much that is interesting to say in this connection:

If the high gods, who dwell remote from the threat and fever of this earthly life, are yet believed to die at last, it is not to be expected that a god who lodges in a frail tabernacle of flesh should escape the same fate, though we hear of African kings who have imagined themselves immortal by virtue of their sorceries. Now primitive peoples, as we have seen, sometimes believe that their safety and even that of the world is bound up with the life of one of these god-men or human incarnations of the divinity. Naturally, therefore, they take the utmost care of his life, out of a regard for their own. But no amount of care and precaution will prevent the man-god

from growing old and feeble and at last dying. His worshippers have to lay their account with this sad necessity and to meet it as best they can. The danger is a formidable one; for if the course of nature is dependent on the man-god's life, what catastrophes may not be expected from the gradual enfeeblement of his powers and their final extinction in death? There is only one way of averting these dangers. The man-god must be killed as soon as he shows symptoms that his powers are beginning to fail, and his soul must be transferred to a vigorous successor before it has been impaired by the threatened decay. The advantages of thus putting the man-god to death instead of allowing him to die of old age and disease are, to the savage, obvious enough. For if the man-god dies what we call a natural death, it means, according to the savage, that his soul has either voluntarily departed from his body and refuses to return, or more commonly that it has been extracted, or at least detained in its wanderings, by a demon or sorcerer. In any of these cases the soul of the man-god is lost to his worshippers, and with it their prosperity is gone and their very existence endangered. Even if they could arrange to catch the soul of the dying god as it left his lips or his nostrils and so transfer it to a successor, this would not effect their purpose; for, dying of disease, his soul would necessarily leave his body in the last stage of weakness and exhaustion, and so enfeebled it would continue to drag out a languid, inert existence in any body to which it might be transferred. Whereas by slaying him his worshippers could, in the first place, make sure of catching his soul as it escaped and transferring it to a suitable successor; and, in the second place, by putting him to death before his natural force was abated, they would secure that the world should not fall into decay with the decay of the man-god. Every purpose, therefore, was answered, and all dangers averted by thus killing the man-god and transferring his soul, while yet at its prime, to a vigorous successor.<sup>12</sup>

After providing illustration with reference to the Shilluk of the White Nile, Sir James Frazer continues:

On the whole the theory and practice of the divine kings of the Shilluk correspond very nearly to the theory and practice of the priests

of Nemi, the Kings of the Wood, if my view of the latter is correct. In both we see a series of divine kings on whose life the fertility of men, of cattle, and of vegetation is believed to depend, and who are put to death, whether in single combat or otherwise, in order that their divine spirit may be transmitted to their successors in full vigour, uncontaminated by the weakness and decay of sickness or old age, because any such degeneration on the part of the king would, in the opinion of his worshippers, entail a corresponding degeneration on mankind, on cattle, and on crops.<sup>13</sup>

Now the point is not to make a literal comparison but to see the mythic necessity for succession and know that King Lear, and the problem of succession it provides, represents a "variation on the theme." Once again the play serves as an example of "important events of life ... connected with elaborate ceremonies whose purpose is to detach man from the preceding stage of existence and to help him transfer his psychic energy into the next phase."<sup>14</sup> In fact, one could say that in the absence of an appropriate handling of this important rite, Lear must suffer the consequences of his own ritual murder.

And so the method of Jungian criticism that I have attempted to use is not to re-interpret Jung (Jung at one remove) but to juxtapose Jung and Shakespeare, one throwing light on the other. To do this has meant Jung explaining what he means by his terms, rather than my explaining what he means by his terms. Fundamentally, both Jung and Shakespeare are found to have the same insights. So I have set them up side by side. The tendency of psychoanalytical criticism has often been reductionist—reducing the work of literature in much the same way that Freud tended to reduce his view of human life so that it conformed to the traumatic events of the first five years with a heavy emphasis on infantile sexuality.<sup>15</sup>

Joseph Campbell is useful in providing ways of differentiating Jung from Freud:<sup>16</sup>

The great myths are not infantile. Jung deals with the psychology of biological instinct. That part of the psyche which was not attended to is dealt with in later life by inferior energies (erotic and aggressive tendencies). There is the necessity of integrating the erotic and aggressive contraries within the psyche. Mythology represents the organization of these energies: Jung deals with the reading of mythic themes from the time of "winding down" ["the afternoon of human life"].

. . . . .

Jung: Dream tries to tell you something.

Freud: Dream tries to hide something from you.

Creative Unconscious: Certain dreams don't have personal associations. Mythic images are common to humanity. Biologically mythic instinct: function coming up from underneath. The function of art: to amplify the dream—rather than be isolated by the reduction of the ego as it looks back into its own personal biography, i.e. share the common humanity by virtue of the mythic instinct.

It seems to me that Shakespeare was engaged in the expression of "common humanity by virtue of the mythic instinct," rather than "the reduction of the ego as it looks back into its own personal biography."

It has not been my attempt to be exhaustive. A more complete critical treatment might have taken up the entire "canon" of psychoanalytic criticism with its subheadings "mythic" and "Jungian," weighing the relative values of each contributor before launching into my own. I have elected instead to deal more directly: first with an examination of the primordial mandala image of Shakespeare's Globe Playhouse and second with an application of Jung's essential tenets in the Tavistock Lectures with reference to Shakespeare's

plays. In doing so, I have been dealing with the sources themselves and have chosen not to be at one remove.<sup>17</sup> Shakespeare opened himself to his own unconscious so that it yielded its contents to him. This is what accounted for his genius.<sup>18</sup> We call this a gift.

## Notes

<sup>1</sup> Jung, "Psychology and Literature," Modern Man in Search of a Soul, p. 185, (CW 15, par. 147). See Appendix E of this thesis for Jung's introduction to this article.

<sup>2</sup> The following references to Shakespeare in Jung's writings are found in CW 20 (General Index):

CW 5, pars. 429, 430, 431 & n, 432, 433, 461  
references to Julius Caesar (IV.iii.93ff).

CW 6, par. 438 reference to Macbeth.

CW 10, par. 332.

CW 12, par. 108 reference to Hamlet.

Of those listed above the one I found most provocative was CW 6, par. 438, on Macbeth:

When the rational way proves to be a cul de sac—  
as it always does after a time—the solution  
comes from the side it was least expected. ("Can  
there any good thing come out of Nazareth?").  
Such is the psychological law underlying the  
Messianic prophecies, for instance. The pro-  
phecies themselves are projections of events  
foreshadowed in the unconscious. Because the  
solution is irrational, the coming of the  
Saviour is associated with an irrational and  
impossible condition: the pregnancy of a vir-  
gin (Isaiah 7:14). This prophecy, like many  
another, can be taken in two ways, as in Mac-  
beth (IV,i):

Macbeth shall never vanquished be until  
Great Birnam wood to high Dunsinane hill  
Shall come against him.

<sup>3</sup> Jung, Analytical Psychology, pp. 52-53, (CW 18, par. 97).

<sup>4</sup> Jung, Analytical Psychology, p. 53 (CW 18, par. 98).

<sup>5</sup> Jung, Analytical Psychology, pp. 53-56, (CW 18, pars.  
99-105).

<sup>6</sup> Jung, Analytical Psychology, pp. 176-178, (CW 18, pars.  
363-365). "The Stages of Life," Chapter V of Modern Man in Search  
of a Soul (CW 8, pars. 749-795) provides a fuller treatment of  
this subject.

On p. 136 of this thesis reference has already been made to

Joseph Campbell's conclusion:

The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation-initiation-return: which might be named the nuclear unit of the monomyth.

The "rites of passage" are also dealt with by Marjorie Garber in Coming of Age in Shakespeare (London: Methuen & Co., Ltd., 1981):

. . . the impulse to see rites of initiation in dramatic terms reflects a basic truth about those rites. They mark a turning point in the life of the individual, and it is of such turning points—crises and peripeties—that drama is made.

(Garber, pp. 16-17)

She refers to " . . . an underlying pattern of decay and rebirth in nature . . . " which " . . . corresponds to the periodic, cyclic, and societal ceremonies known to anthropologists as rites of intensification." (Garber, p. 19):

As he grows to maturity—as he comes of age—the novice is separated from a former identity, and integrated into a new social role. It is this kind of crisis and this kind of rite, that I have attempted to discover and analyze in the patterns of Shakespeare's plays.

(Garber, p. 19)

<sup>7</sup> During 1971-1972, while a M.F.A. candidate at Sarah Lawrence College, Bronxville, N.Y., I was enrolled in Joseph Campbell's course, "Folklore and Mythology." These definitions are taken from my lecture notes of the time.

<sup>8</sup> Garber, pp. 31-32. Two images from A Comedy of Errors reveal the theme of that which is undifferentiated:

[1.] E. Mer. Sir, I commend you to your own content.  
Exit.

S. Ant. He that commends me to mine own content,  
Commends me to the thing I cannot get:  
I to the world am like a drop of water,  
That in the ocean seeks another drop,  
Who, falling there to find his fellow forth  
(Unseen, inquisitive), confounds himself.  
So I, to find a mother and a brother,  
In quest of them (unhappy), ah, lose myself.

(Err. I.ii.32-40)

. . . . .



Adr. [speaking to Antipholus of Syracuse]  
 For know, my love, as easy mayst thou fall  
 A drop of water in the breaking gulf,  
 And take unmingled thence that drop again,  
 Without addition or diminishing,  
 As take from me thyself and not me too.

(Err. II.ii.125-129)

One might say that this play's progress is towards differentiation.

<sup>9</sup> Psalm cxlv:14-19, The Authorised Version of the English Bible 1611, edited by W. A. Wright, III (Cambridge: Cambridge University Press, 1909), p. 208.

<sup>10</sup> Several of the ideas concerning "time" as an outside force which may resolve conflict were taken up in Professor Philip Brockbank's course, "Introduction to Shakespeare," in the spring of 1984 at The Shakespeare Institute. The suggestion seemed to be that there was a power outside the human sphere which influences the outcome of events—that the smaller scale was made up of plots and conspiracies engineered by the characters themselves but that the larger scale was a design or movement in which "time" sorts things out. However, it should be noted that this design is far less conscious than the "deus ex machina" device.

I like to think of this discussion in terms of I Corinthians XIII:

12 For now we see through a glasse, darkely:  
 but then face to face: now I know in part, but  
 then shall I know even as also I am known.

(I Cor. xiii.12, The Authorised Version of the English Bible, edited by W. A. Wright, V (Cambridge: Cambridge University Press, 1909), p. 386.

This has certain Jungian connotations as well for it is not within human power to become completely aware of the totality of the Psyche (see Appendix B).

<sup>11</sup> Mary Renault, The King Must Die (London: Longmans, Green & Co., 1958).

<sup>12</sup> Sir James Frazer, "The Killing of the Divine King," The Golden Bough: A Study in Magic and Religion [abridged one-volume edition] (London: Macmillan and Co., Limited, 1949), pp. 265-266.

<sup>13</sup> Frazer, p. 269.

<sup>14</sup> The plays treated in this chapter's "stages of life" section can be seen in the light of Marjorie Garber's overall reflection on cyclical change:

But in Shakespeare's plays any hint of stasis,  
 or resistance to the cyclical pattern of growth

and decay, maturity and mortality, is highly suspect and leads to disaster....

(Garber, p. 33)

15 The following quotations from Analytical Psychology serve to differentiate Jung from Freud and partially explain what has been referred to as the "reductionist" tendency:

Of course, I ought to mention here the merit of Freud, who brought up the whole question of dreams and who has enabled us to approach the problem of dreams at all. You know his idea is that a dream is a distorted representation of a secret incompatible wish which does not agree with the conscious attitude and therefore is censored, that is, distorted, in order to become unrecognizable to the conscious and yet in a way to show itself and live.

[Jung, Analytical Psychology, p. 93, (CW 18, par. 175)]

. . . . .

... I reject the prejudiced view that the dream is a distortion, and I say that if I do not understand a dream, it is my mind which is distorted, I am not taking the right view of it.

[Jung, Analytical Psychology, p. 96, (CW 18, par. 178)]

. . . . .

For dreams are always about a particular problem of the individual about which he has a wrong conscious judgment. The dreams are the reaction to our conscious attitude in the same way that the body reacts when we overeat or do not eat enough or when we ill-treat it in some way. Dreams are the natural reaction of the self-regulating psychic system. This formulation is the nearest I can get to a theory about the structure and function of dreams.

[Jung, Analytical Psychology, pp. 123-124, (CW 18, par. 248)]

. . . . .

To Freud the unconscious is chiefly a receptacle for things repressed. He looks at it from the corner of the nursery. To me it is a vast

historical storehouse. I acknowledge I have a nursery too, but it is small in comparison with the vast spaces of history which were more interesting to me from childhood than the nursery.

[Jung, Analytical Psychology, p. 143, (CW 18, par. 280)]

. . . . .

I cannot say where I could find common ground with Freud when he calls a certain part of the unconscious the Id. Why give it such a funny name? It is the unconscious and that is something we do not know. Why call it the Id? Of course the difference of temperament produces a different outlook. I never could bring myself to be so frightfully interested in these sex cases. They do exist, there are people with a neurotic sex life and you have to talk sex stuff with them until they get sick of it and you get out of that boredom. Naturally, with my temperamental attitude, I hope to goodness we shall get through with the stuff as quickly as possible. It is neurotic stuff and no reasonable normal person talks of it for any length of time. It is not natural to dwell on such matters. Primitives are very reticent about them. They allude to sexual intercourse by a word that is equivalent to 'hush'. Sexual things are taboo to them, as they really are to us if we are natural. But taboo things and places are always apt to the receptacle for all sorts of projections. And so very often the real problem is not to be found there at all. Many people make unnecessary difficulties about sex when their actual troubles are of quite a different nature.

[Jung, Analytical Psychology, pp. 143-144, (CW 18, par. 281)]

Modern Man in Search of a Soul was originally published in 1933, two years prior to the Tavistock Lectures. In Chapter 1, "Dream Analysis in its Practical Application" ("The Practical Use of Dream-Analysis," CW 16, pars. 294-352), Jung deals with the matter of dream analysis in considerable depth and it is clear where he departs from Freud:

Perhaps we may call the dream a façade, but we must remember that the fronts of most houses by no means trick or deceive us, but, on the contrary, follow the plan of the building and often betray its inner arrangement. The "manifest" dream-picture is the dream itself ["Thou art the thing itself" (Lr III.iv.106)], and

contains the "latent" meaning. If I find sugar in the urine, it is sugar, and not a façade that conceals albumen. When Freud speaks of the "dream-façade", he is really speaking, not of the dream itself, but of its obscurity, and in so doing is projecting upon the dream his own lack of understanding. We say that the dream has a false front only because we fail to see into it. We would do better to say that we are dealing with something like a text that is unintelligible, not because it has a façade, but simply because we cannot read it. We do not have to get behind such a text in the first place, but must learn to read it.

[Jung, Modern Man in Search of a Soul, pp. 14-15, (CW 16, par. 319)]

After the Tavistock Lectures, in the Terry Lectures given at Yale University in 1937, Jung summarizes the conclusions reached above:

There are numerous works, as you know, concerning the phenomenology of dreams, but very few that deal with their psychology. This for the obvious reason that it is a most ticklish and risky business. Freud has made a courageous effort to elucidate the intricacies of dream psychology by the aid of views which he has gathered in the field of psychopathology. Much as I admire the boldness of his attempt, I cannot agree with his method and its results. He explains the dream as a mere façade, behind which something has been carefully hidden. There is no doubt that neurotics hide disagreeable things, probably just as much as normal people do. But it is a serious question whether this category can be applied to such a normal and world-wide phenomenon as the dream. I am doubtful whether we can assume that a dream is something else than it appears to be. I am rather inclined to quote another Jewish authority, the Talmud, which says: "The dream is its own interpretation." In other words I take the dream for granted. [I prefer the CW version here: I take the dream for what it is.] The dream is such a difficult and intricate subject, that I do not dare to make any assumptions about its possible cunning. The dream is a natural event and there is no reason under the sun why we should assume that it is a crafty device to lead us astray. The dream occurs when consciousness and will are to a great extent extinguished. It seems to be a natural product which is also to be found in people who are not neurotic. Moreover, we know

so little about the psychology of the dream process that we must be more than careful when we introduce elements foreign to the dream itself into its explanation.

[Jung, Psychology and Religion, pp. 30-31, (CW 11, par. 41)]

... In "Freud and Jung—Contrasts," Chapter VI in Modern Man in Search of a Soul (CW 4, pars. 768-784), Jung expands further on this matter. A good summary occurs as well in Jung's Memories, Dreams, Reflections in "V: Sigmund Freud," especially the concluding two pages. I will quote only the part here that deals with dream-analysis:

I was never able to agree with Freud that the dream is a "façade" behind which its meaning lies hidden—a meaning already known but maliciously, so to speak, withheld from consciousness. To me dreams are part of nature, which harbors no intention to deceive, but expresses something as best it can, just as a plant grows or an animal seeks its food as best it can. These forms of life, too, have no wish to deceive our eyes, but we may deceive ourselves because our eyes are shortsighted. Or we hear amiss because our ears are rather deaf—but it is not our ears that wish to deceive us. Long before I met Freud I regarded the unconscious, and dreams, which are its direct exponents, as natural processes to which no arbitrariness can be attributed, and above all no legerdemain. I knew no reasons for the assumption that the tricks of consciousness can be extended to the natural processes of the unconscious. On the contrary, daily experience taught me what intense resistance the unconscious opposes to the tendencies of the conscious mind.

(Jung, Memories, Dreams, Reflections, pp. 161-162)

<sup>16</sup> A continuation of notes taken during the above-mentioned Campbell lectures. My quotations represent notes which paraphrase salient points made in his last teaching year at Sarah Lawrence College prior to his retirement from that institution in June of 1972.

<sup>17</sup> The appendices which follow the Conclusion serve to summarize and amplify major tenets of Jungian thinking brought up in this thesis with a final comment on Jung by Carl R. Mueller and on Shakespeare by Peter Brook.

Appendix A summarizes Jung's thoughts on the significance of quaternity. Appendix B summarizes his thoughts on mandala symbolism. Appendix C is a recall of Jung's own dream about the "house." It serves as an apt summary for the "figure of the Psyche." It also

reveals Jung's departure from Freud. Appendix D provides excerpts from C. G. Jung Speaking: Interviews and Encounters, edited by William McGuire and R. F. C. Hull. Appendix E represents an introduction to Jung's "Psychology and Literature," found by the CW editors among Jung's posthumous papers and not published with the above article when it appeared in Modern Man in Search of a Soul in 1933. Appendix F is a quotation from Carl R. Mueller's chapter on Jungian analysis included in the "Analysis Issue" of The Drama Review (Sept., 1978). Appendix G quotes sections of "The Rough Theatre" from Peter Brook's The Empty Space.

<sup>18</sup> There seem to be two slightly different versions of "Psychology and Literature":

- 1) The first appears in Modern Man in Search of a Soul and Cary F. Baynes in the "Translators' Preface" explains its derivation:

<sup>2</sup> (a) For the German text of Psychology and Literature (Psychologie und die Literaturwissenschaft) see Die Philosophie der Literaturwissenschaft, by Professor Emil Ermatinger, Junker und Dünnhaut, Berlin, 1929. An English translation by Eugene Jolas appeared in Transition, 1930.

(Cary F. Baynes, "Translators' Preface," Modern Man in Search of a Soul, p. ix)

The quotation that heads up Chapter 5 comes from this source.

- 2) The second version of "Psychology and Literature" which I am referring to appears in CW 15. CW 15's Table of Contents, p. viii, states the source as follows:

Translated from "Psychologie und Dichtung," Gestaltungen des Unbewussten (Zurich: Rascher, 1950).

The translator for CW is R. F. C. Hull (except for CW 2). It is in CW 15 that we find the introduction which appears as Appendix E in this thesis (pp. 225-227). Though I used the translation from Modern Man in Search of a Soul at the beginning of Chapter 5, I prefer the wording from CW 15 in the quotation which appears in the Introduction (p. xii, p. xx note 11).

It is also interesting to note that it is in the CW 15 translation that we find Jung's quotation from K. G. Carus which does not appear in Baynes' translation in Modern Man in Search of a Soul:

As K. G. Carus says: "Strange are the ways

by which genius is announced, for what distinguishes so supremely endowed a being is that, for all the freedom of his life and the clarity of his thought, he is everywhere hemmed round and prevailed upon by the Unconscious, the mysterious god within him; so that ideas flow to him—he knows not whence; he is driven to work and to create—he knows not to what end; and is mastered by an impulse for constant growth and development—he knows not whither."<sup>18</sup>

<sup>18</sup> Psyche, ed. Ludwig Klages, p. 158.

(CW 15, par.157)

See the reference to Carus in Jung's "Introduction" to "Psychology and Literature" on p. 225.

I have quoted Jung's mention of Carus here not only because it is not included in the earlier translation but because it expresses so aptly the conclusion of this chapter. Jolande Jacobi in The Psychology of C. G. Jung\* remarks:

The shadow-figure is also a frequent theme in art. For in his creative activity and choice of themes the artist draws very largely on the depths of his unconscious; with his creations he in turn stirs the unconscious of his audience, and this is the ultimate source of his effectiveness.

(Jacobi, pp. 109-110)

He mentions "Shakespeare's Caliban" as one of several "examples of the artistic use of this motif." With reference to "the shadow" he summarizes:

Nevertheless it is important that at least its most salient traits should be made conscious and correlated with the ego, which thereby gains in strength and vigour and comes to feel more firmly anchored in our nature.

(Jacobi, p. 110)

K. M. Abenheimer concludes his essay, "Shakespeare's Tempest: A Psychological Analysis," in a somewhat similar vein:

Shakespeare's best plays are truly symbolic in Jung's sense, that is, they are the best possible expression of some insight for which no more rational formulation had yet been

found. Shakespeare was the creator of a mythology of modern man.

(from M. D. Faber, The Design Within, p. 518)

\* Jolande Jacobi, "The Practical Application of Jung's Theory," The Psychology of C. G. Jung (1942; 7th ed., 1968, rpt. London: Routledge & Kegan Paul Ltd., 1975).



## Conclusion

Regarding The Globe Playhouse I would like to list the following determinations:

- 1) Fundamentally, segments of Orrell's "favored placement," his "easternmost placement," and my placement all appear on land shared by the "Globe Estate" and the Thrale Brewery beginning in 1774-1778. This would be true of segments of both inner and outer polygonals (see Fig. 10, p. 93).
- 2) The approximately 15' x 120' "corridor" that I have referred to earlier (pp. 41-44) would provide access to segments of all three locations should foundations exist for any one of them.<sup>1</sup> Naturally I defend my own placement which yields the surface-to-surface diameter of 101.27'  $\pm 2\%$  (range: 99.24'-103.3') which includes the overall 99'10" (99.8') surface-to-surface diameter which Orrell suggests through use of the 3-rod line.
- 3) This thesis establishes evidence that the southeastern corner of the "Globe Estate" was "overlapped" by the northwestern corner of the Thrale Brewery beginning in 1774-1778 (see Fig. 9, p. 92).
- 4) It is the contention of this thesis that Mrs. Thrale saw a segment of the Globe's foundation (115° of the outer polygonal and 195° of the inner polygonal) in this approximately 100' x 100' area of "overlap" (compare Figs. 9-11, pp. 92-94). I believe that this is what she meant by "curious remains of the old Globe Playhouse," which she would have actually been in a position to see between the time when tenements and the parish workhouse were cleared as land was purchased and before the stableyard that appears in the Gwilt 1774-1778 plan was completed.
- 5) My placement for the Globe allows for the possibility that evidence of foundation work (pilings) for the entire eastern stair

turret and a sizable portion of the stage-right section of the Globe's stage might have been seen by Mrs. Thrale as well, for these portions would reside immediately south of Globe Alley's western terminus and east of Fountain Alley respectively.<sup>2</sup> The likelihood of so large a section of these features being exposed to <sup>her</sup> view lessens with Orrell's easternmost placement and this is even more the case with his favored placement.

- 6) In addition, my placement is best situated for traffic flow from the Thames southward down Horseshoe Alley into Fountain Alley and the north stair turret, and from Deadman's Place (N-S Park St.) along Globe Alley with flow into the east stair turret to the immediate south of its terminus.<sup>3</sup> Though this marks the location of Blue Anchor Passage indicated in Fig. 10, it is not likely to have been in use at that time as it is not mentioned in the 1598/99 Lease Transcript. The N-S arm of Globe Alley which eventually appears on maps (for example, "Globe C[ourt]," Horwood's Map, 1799) 30' to its east (see Fig. 8) might have developed where it is to absorb traffic flow as a result of the east stair turret placement. For instance, this would allow more direct access to this stair turret from Maid Lane (E-W Park St.).<sup>4</sup>

This thesis has attempted to support Mrs. Thrale's eyewitness account which has been heretofore discredited, though one has to take into account the difficulties in determining what can be taken for truth in her anecdote.<sup>5</sup>

It is interesting to look at Shakespeare's career in terms of these conclusions. We know that the timbers from The Theatre were used for the first Globe's structure. It was The Theatre, constructed by James Burbage in 1576, which would have been in existence upon Shakespeare's first arrival in Shoreditch. He must have been there during his twenties and early thirties which could have been anytime between, say, 1585 and 1598/99 when The Theatre was moved to the Bankside.<sup>6</sup> Throughout his period of time in Shoreditch, then, and

during the entire period of his active career on the Bankside he would have worked in virtually the same physical structure he had always known. Christopher Edwards points out how similar these playhouses were to one another:

The Globe was built with the timbers of The Theatre, and would therefore be of the same size and shape. The Globe's dimensions are probably close to the measurements given in the Fortune contract, for, although the latter was square, it was explicitly modelled on The Globe. The measurements in the Hope contract correspond to those of The Fortune, and we know that The Hope was structurally a copy of The Swan.<sup>7</sup>

Orrell has provided a strong argument in defense of the similarity of major dimensions with reference to the Hope and the second Globe and my argument lends even more support to this notion.<sup>8</sup> The point I wish to make is that Shakespeare was surrounded by similar shapes and that these playhouse structures provided him with a cohesive form. This was the matrix for his art.

The mandala suggests such cohesiveness and is a symbol of integration. It is also a symbol of "the God within"—the creative daimon that brings all about. It provides a solid foundation and is a reminder that we are not lost. And so it is not unusual to hear of such shapes occurring in the dreams of Jung's patients and in his own dreams as a reminder of the soul's own self-regulation—that it has a sense of its innate completeness even when consciousness is at odds with it. My feeling is that Shakespeare's physical theater provided him with the necessary space in which to dare to confront and assimilate his own unconscious and served as an emblem for the archetypal wholeness embedded within us all. Referring to mandala shapes in the dreams of his patients Jung states:

Such a continuity can only exist if we assume a certain unconscious condition carried on by biological inheritance ... The inherited quality, I fancy, must rather be something like a possibility of regenerating the same or at least similar ideas. I have called the possibility "archetype," which means a mental precondition and a characteristic of the cerebral function.

In the light of such historical parallels the mandala either symbolizes the divine being, hitherto hidden and dormant in the body and now extracted and revived, or it symbolizes the vessel or the room in which the transformation of man into a divine being takes place.<sup>9</sup>

It seems to me that the Globe was such a vessel for Shakespeare.

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The tailpieces which follow provide examples of the pervasiveness of mandala shapes in folklore and architecture:

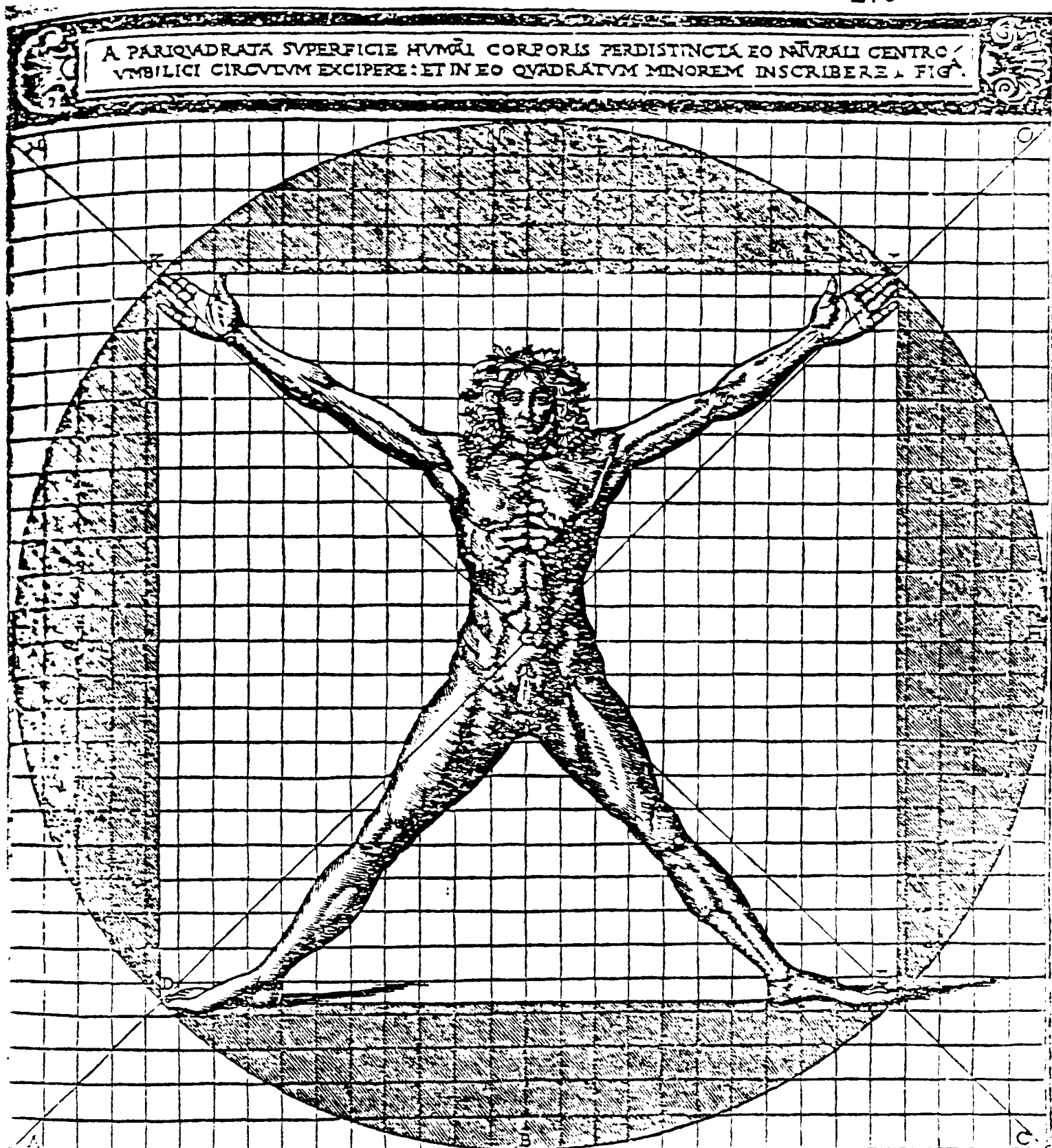
WOODCUT OF ROBIN GOODFELLOW FROM AN ELIZABETHAN BALLAD.



From The Reader's Encyclopedia of Shakespeare, edited by Oscar James Campbell (New York: Thomas Y. Crowell Co., 1966), p. 665 (under "Puck" entry).

note: Plate 19 in The Riverside Shakespeare (after p. 1134) depicts examples of black and white magic. Referring to a representation of a magician's circle from Reginald Scot's Discovery of Witchcraft (1584) the caption states, "... the fairies make this circle with chalke on the ground, as is said before." Referring to magicians' circles, the editor's caption accompanying Plate 19 states:

So long as the magician remained within the chalked circle, protected on all sides by the sacred names and symbols, he was supposedly safe from any evil spirit he might summon by conjuration.



This Vitruvian figure appears in a circle drawn around this square which in turn is enclosed within a larger square (i.e. "ad quadratum" proportions). In translation, the Latin inscription above the figure reads:

To construct a circle from the natural centre of the umbilicus by the distinct equal-sided square structure of the human body: and to inscribe a smaller square in it.

(trans. by Dr. Susan Brock)

The illustration is taken from Vitruvius, "De la Composition de la Sacre Aede et de le Symmetrie et Mensura del Corpo Humano. Capo Primo," Liber Tertivs, De Architectura, "Translated from the Latin into Italian, with commentary & illustrations by Cesare di Lorenzo Cesariano" (Como, 1521; re-issued 1968 by Benjamin Blom, Bronx, N.Y. 10452, and 56 Doughty Street, London W.C. 1), p. XLIX, Gii (recto).

(tailpieces)

## Notes

<sup>1</sup> It is interesting to find an aerial view of the Courage Brewery in C. Walter Hodges' 1953 edition of The Globe Restored, though I disagree with his placement for the Globe (p. 123, Plate 3). One can see quite clearly, however, the approximately 15' x 120' corridor between Anchor Terrace and the building (now demolished) immediately to its rear.

<sup>2</sup> There are two further references from Orrell's work which are useful to note, though they are admittedly conjectural:

- 1) Peter Street's transfer of Globe from Shore-ditch to Bankside:

He knows the site there, but the first thing he has to do is to prepare it, sink piles and have foundation walls brought up ready to take the groundsills of the frame of the building.

[John Orrell, "Peter Street at the Fortune and the Globe," Shakespeare Survey, 33 (1980), 145-146].

- 2) Whether or not posts supporting the superstructure or "hut" are to be found in second Globe (with reference to Hodges' drawing in The Quest for Shakespeare's Globe, p. 123, Fig. 32):

It supposes that there were no posts supporting the superstructure, but in fact we simply do not know whether there were posts or not at the second Globe.

(Orrell, The Quest for Shakespeare's Globe, p. 159)

However, an excavation might still reveal the downstage-right post supporting the first Globe's "heavens," if it originated from beneath the stage's downstage-right section.

<sup>3</sup> After taking Dr. William Martin's conclusions into account, E. K. Chambers states:

We must therefore assume that the points of the compass were, as Dr. Martin conjectured, inverted

in the lease of 1599, east with west and north with south, and that the Globe company maintained a bridge over the sewer on the opposite side of Maiden Lane to the theatre, for the convenience of visitors coming down Horseshoe Alley from the river. The venella of 1599 must have been a westward extension of Globe Alley, afterwards disused.

(Chambers, "The Public Theatres," The Elizabethan Stage, II, p. 433).

<sup>4</sup> Dr. William Martin has several important sections of his article devoted to this matter:

Instead of continuing under the name of Globe Alley into Fountain Alley, which lay approximately parallel to Deadman's Place, the name seems also to have been applied to one of the alleys [the easternmost one of the two] which turned at a right angle northerly and opened into Maid Lane. [See Fig. 8, p. 91 and Braines, p. 39].

(Dr. Martin, p. 157)

He then supports this description with reference to Southwark Cathedral's Sacrament Token Books, in which Globe Alley is first designated as such as early as 1612.

Later, he establishes the location of the "workhouse estate":

The position of the Globe estate and the workhouse plot at the right-angle of Globe Alley is sufficient to account for both arms of that L-shaped alley being sometimes called, as it would seem, by the same name, a fact otherwise difficult to account for. Both arms, doubtless, afforded the most direct way of approach from the adjacent and important thoroughfares, Deadman's Place and Maid Lane, and the most ready access to the Globe premises situate at the junction of the two arms. [I would modify this to refer to "most direct way of approach" to the east stair turret].

(Dr. Martin, p. 172)

Lastly, in the section of his article headed "Summing Up and Conclusion," he states:

The Sacrament Token Book of 1621, with its marginal reference "Gloabe," points to the Playhouse being near one end of "Gloab Alley," the heading under which the word is placed. The contemporary indentures of 1626 upon the Close Roll speak of Globe Alley as that which led to the Playhouse. Each of two arms of an alley

forming a right-angle being styled Globe Alley is satisfactorily explained by supposing them both to have led from important thoroughfares to the gate of the Globe [I would modify this to read "east stair turret"] or the plot on which the Globe stood ... The workhouse estate bounded the other side of the right angle formed by Globe Alley, by its short arm which extended northerly in Maid Lane, and possibly by a parallel alley. [See Fig. 8, p. 91 and Braines, p. 39].

(Dr. Martin, p. 199)

Dr. Martin's conclusions were written in 1910. W. W. Braines' The Site of the Globe Playhouse, Southwark (2nd ed., 1924) incorporated an awareness of Dr. Martin's account:

In a paper read before the Surrey Archaeological Society in 1910, Dr. William Martin ably stated the case for the south side [of Maid Lane].

(Braines, p. 15)

However, Braines arrives at the following conclusion:

The position of the ground leased for the purpose of building The Globe has been determined. It is obvious that the playhouse itself occupied only a portion of the site. The material for determining the exact position, however, is so slight as to be practically negligible, and it has therefore not been considered advisable, in an essay which has been based on ascertained facts, to deal with a question which would have to be decided mainly as the result of considerations of a more or less hypothetical character.

(Braines, p. 62)

This statement is remarkably close to Orrell's conclusions quoted on pp. 16-17 of this thesis, an excerpt from which I repeat here:

Both sets of figures should, I think, be treated with reserve [his westernmost and easternmost diameter dimensions]: we have no way of knowing just where on the site the Globe was placed, east and west, but on the whole a central location seems preferable to one pressing against the boundary in any other direction than that perhaps of Maid Lane, along which most of the patrons would come.

(Orrell, p. 103)

My argument defends an easternmost placement on the "Globe Estate"



site 12' to the east of Orrell's "central location" with a center 12'9.6" to the south of the E-W axis in the middle of the site that Orrell has established. My conclusions turn out to be in fundamental agreement with Dr. Martin's quoted above (see Fig. 10, p. 93), but due to the benefit of Orrell's study I feel I can justify the degree of exactness which I have attempted.

<sup>5</sup> Since the time of Mrs. Thrale's observations until this century, the only major building on the 15' x 120' corridor would be the western end of the brewery's NW stableyard (Dr. Martin, p. 173). This would have been followed, presumably, by the "lean-to" building between Anchor Terrace and the multi-storey building immediately to its rear which has recently been demolished. This leads me to believe that it is within this corridor that some of the remains that Mrs. Thrale claims she saw might still be found, as from what I am able to determine there has been no substantial excavation in this area since the time of her eye-witness account.

<sup>6</sup> Evans, "Appendix C: Annals, 1552-1616," The Riverside Shakespeare, p. 1868, p. 1879.

<sup>7</sup> Edwards, p. 23.

<sup>8</sup> Orrell, pp. 103-104.

<sup>9</sup> Jung, Psychology and Religion, p. 112, (CW 11, pars. 165-166).

## Appendix A: Quaternity

C. G. Jung, from "Dogma and Natural Symbols," Psychology and Religion, CW 11, par. 101. Originally published in English: The Terry Lectures of 1937 (New Haven, Conn.: Yale University Press, and London: Oxford University Press, 1938); here revised and augmented in accordance with the Swiss edition (Zurich: Rascher, 1940).

The use of the comparative method shows without a doubt that the quaternity is a more or less direct representation of the God who is manifest in his creation. We might, therefore, conclude that the symbol spontaneously produced in the dreams of modern people means something similar—the God within. Although the majority of the persons concerned do not recognize this analogy, the interpretation might nevertheless be correct. If we consider the fact that the idea of God is an "unscientific" hypothesis, we can easily explain why people have forgotten to think along such lines. And even if they do cherish a certain belief in God they would be deterred from the idea of a God within by their religious education, which has always depreciated this idea as "mystical." Yet it is precisely this "mystical" idea which is forced upon the conscious mind by dreams and visions. I myself, as well as my colleagues, have seen so many cases developing the same kind of symbolism that we cannot doubt its existence any longer. My observations, moreover, date back to 1914, and I waited fourteen years before alluding to them publicly.

## Appendix B: Mandalas

C. G. Jung, from "The Symbolism of the Mandala," Psychology and Alchemy, CW 12, pars. 247, 249. Originally published in 1936, it grew out of lectures delivered at the Eranos Congress and first appeared in print in the Eranos-Jahrbuch. For a fuller treatment of mandala symbolism than that provided below, one can refer to the entire section, pars. 122-331 in CW 12.

The unconscious does indeed put forth a bewildering profusion of semblances for that obscure thing we call the mandala or "self." It almost seems as if we were ready to go on dreaming in the unconscious the age-old dream of alchemy, and to continue to pile new synonyms on top of the old, only to know as much or as little about it in the end as the ancients themselves. I will not enlarge upon what the lapis meant to our forefathers, and what the mandala still means to the Lamaist and Tantrist, Aztec and Pueblo Indian, the "golden pill" to the Taoist, and the "golden seed" to the Hindu. We know the texts that give us a vivid idea of all this. But what does it mean when the unconscious stubbornly persists in presenting such abstruse symbolisms to a cultured European? The only point of view I can apply here is a psychological one. (There may be others with which I am not familiar.) From this point of view, as it seems to me, everything that can be grouped together under the general concept "mandala" expresses the essence of a certain kind of attitude. The known attitudes of the conscious mind have definable aims and purposes. But a man's attitude towards the self is the only one that has no definable aim and no visible purpose. It is easy enough to say "self," but exactly what have we said? That remains shrouded in "metaphysical" darkness. I may define "self" as the totality of the conscious and unconscious psyche, but this totality transcends

our vision; it is a veritable lapis invisibilitatis. In so far as the unconscious exists it is not definable; its existence is a mere postulate and nothing whatever can be predicated as to its possible contents. The totality can only be experienced in its parts and then only in so far as these are contents of consciousness; but qua totality it necessarily transcends consciousness .... Since we cannot possibly know the boundaries of something unknown to us, it follows that we are not in a position to set any bounds to the self. It would be wildly arbitrary and therefore unscientific to restrict the self to the limits of the individual psyche, quite apart from the fundamental fact that we have not the least knowledge of these limits, seeing that they also lie in the unconscious. We may be able to indicate the limits of consciousness, but the unconscious is simply the unknown psyche and for that very reason illimitable because indeterminable. Such being the case, we should not be in the least surprised if the empirical manifestations of unconscious contents bear all the marks of something illimitable, something not determined by space and time. This quality is numinous and therefore alarming, above all to a cautious mind that knows the value of precisely delimited concepts. One is glad not to be a philosopher or theologian and so under no obligation to meet such numina professionally. It is all the worse when it becomes increasingly clear that numina are psychic entia that force themselves upon consciousness, since night after night our dreams practice philosophy on their own account. What is more, when we attempt to give these numina the slip and angrily reject the alchemical gold which the unconscious offers, things do in fact go badly with us, we may even develop symptoms in defiance of all

reason, but the moment we face up to the stumbling-block and make it—if only hypothetically—the cornerstone, the symptoms vanish and we feel "unaccountably" well. In this dilemma we can at least comfort ourselves with the reflection that the unconscious is a necessary evil which must be reckoned with, and that it would therefore be wiser to accompany it on some of its strange symbolic wanderings, even though their meaning be exceedingly questionable.

. . . . .

All that can be ascertained at present about the symbolism of the mandala is that it portrays an autonomous psychic fact, characterized by a phenomenology which is always repeating itself and is everywhere the same. It seems to be a sort of atomic nucleus about whose innermost structure and ultimate meaning we know nothing. We can also regard it as the actual—i.e., effective—reflection of a conscious attitude that can state neither its aim nor its purpose and, because of this failure, projects its activity entirely upon the virtual centre of the mandala. The compelling force necessary for this projection always lies in some situation where the individual no longer knows how to help himself in any other way. That the mandala is merely a psychological reflex is, however, contradicted firstly by the autonomous nature of this symbol, which sometimes manifests itself with overwhelming spontaneity in dreams and visions, and secondly by the autonomous nature of the unconscious as such, which is not only the original form of everything psychic but also the condition we pass through in early childhood and to which we return every night. There is no evidence for the assertion that the activity of the psyche is merely reactive or reflex. This is at best a biological working hypothesis

of limited validity. When raised to a universal truth it is nothing but a materialistic myth, for it overlooks the creative capacity of the psyche, which—whether we like it or not—exists, and in the face of which all so-called "causes" become mere occasions.

## Appendix C: Jung's Dream of the House

C. G. Jung, from "Sigmund Freud," Memories, Dreams, Reflections, pp. 158-163. Originally published in 1961, the quotation provided below is from the Random House Vintage Books Edition, 1965.

This was the dream. I was in a house I did not know, which had two stories. It was "my house." I found myself in the upper story, where there was a kind of salon furnished with fine old pieces in rococo style. On the walls hung a number of precious old paintings. I wondered that this should be my house, and thought, "Not bad." But then it occurred to me that I did not know what the lower floor looked like. Descending the stairs, I reached the ground floor. There everything was much older, and I realized that this part of the house must date from about the fifteenth or sixteenth century. The furnishings were medieval; the floors were of red brick. Everywhere it was rather dark. I went from one room to another, thinking, "Now I really must explore the whole house." I came upon a heavy door, and opened it. Beyond it, I discovered a stone stairway that led down into the cellar. Descending again, I found myself in a beautifully vaulted room which looked exceedingly ancient. Examining the walls, I discovered layers of brick among the ordinary stone blocks, and chips of brick in the mortar. As soon as I saw this I knew that the walls dated from Roman times. My interest by now was intense. I looked more closely at the floor. It was of stone slabs, and in one of these I discovered a ring. When I pulled it, the stone slab lifted, and again I saw a stairway of narrow stone steps leading down into the depths. These, too, I descended, and entered a low cave cut into the rock. Thick dust

lay on the floor, and in the dust were scattered bones and broken pottery, like remains of a primitive culture. I discovered two human skulls, obviously very old and half disintegrated. Then I awoke.

. . . . .

It was plain to me that the house represented a kind of image of the psyche—that is to say, of my then state of consciousness, with hitherto unconscious additions. Consciousness was represented by the salon. It had an inhabited atmosphere, in spite of its antiquated style.

The ground floor stood for the first level of the unconscious. The deeper I went, the more alien and the darker the scene became. In the cave, I discovered remains of a primitive culture, that is, the world of the primitive man within myself—a world which can scarcely be reached or illuminated by consciousness. The primitive psyche of man borders on the life of the animal soul, just as the caves of prehistoric times were usually inhabited by animals before men laid claim to them.

. . . . .

The dream pointed out that there were further reaches to the state of consciousness I have just described: the long uninhabited ground floor in medieval style, then the Roman cellar, and finally the prehistoric cave. These signified past times and passed stages of consciousness.

Certain questions had been much on my mind during the days preceding this dream. They were: On what premises is Freudian psychology founded? To what category of human thought does it belong? What is the relationship of its almost exclusive person-



alism to general historical assumptions? My dream was giving me the answer. It obviously pointed to the foundations of cultural history—a history of successive layers of consciousness. My dream thus constituted a kind of structural diagram of the human psyche; it postulated something of an altogether impersonal nature underlying that psyche. It "clicked," as the English have it—and the dream became for me a guiding image which in the days to come was to be corroborated to an extent I could not at first suspect. It was my first inkling of a collective a priori beneath the personal psyche. This I first took to be the traces of earlier modes of functioning. Later, with increasing experience and on the basis of more reliable knowledge, I recognized them as forms of instinct, that is, as archetypes.

. . . . .

The dream of the house had a curious effect upon me: it revived my old interest in archaeology. After I had returned to Zurich I took up a book on Babylonian excavations, and read various works on myths.... While thus occupied I could not help but discover the close relationship between ancient mythology and the psychology of primitives, and this led me to an intensive study of the latter.

In the midst of these studies I came upon the fantasies of a young American altogether unknown to me, Miss Miller. The material had been published by my revered and fatherly friend, Théodore Flournoy, in the Archives de Psychologie (Geneva). I was immediately struck by the mythological character of the fantasies. They operated like a catalyst upon the stored-up and still disorderly ideas within me. Gradually, there formed out of them, and out of

the knowledge of myths I had acquired, my book Wandlungen und Symbole der Libido [translated into English as Psychology of the Unconscious by Beatrice M. Hinkle. London: Kegan Paul, Trench, Trubner & Co., Ltd., 1921. (Cf. CW 5)].

While I was working on this book, I had dreams which presaged the forthcoming break with Freud.

Appendix D: Excerpts from C. G. Jung Speaking

Excerpts from "Comments on a doctoral thesis," C. G. Jung Speaking: Interviews and Encounters, William McGuire and R. F. C. Hull, eds. [1977, Princeton University Press; London: Picador (Pan Books), 1980].

'You see, I am not a philosopher. I am not a sociologist—I am a medical man. I deal with facts. This cannot be emphasized too much.'

(p. 203)

He said it was therapy to restore the free flow from the unconscious, but the process itself is natural, and it will force itself through whether therapy is applied or not.

(p. 207)

... he objects strenuously to the word 'system'; he says he has no system, he deals with facts and attempts to construct hypotheses to cover them. 'System' sounds closed, dogmatic, rigid. He wants the experimental, empirical, hypothetical nature of his work emphasized.

(p. 208)

'The archetype of the individual is the self. The self is all embracing. God is a circle whose centre is everywhere and whose circumference is nowhere.'

(p. 211)

## Appendix E: Introduction to "Psychology and Literature"

C. G. Jung's "Introduction" to "Psychology and Literature" has been explained by the CW editors in the following way: "A typescript of an introduction was found among Jung's posthumous papers; it is first published here [CW 15, pp. 84-85, between pars. 132 and 133], in translation. Evidently Jung used the introduction when he read the essay as a lecture, though nothing certain is known of such an occasion." (CW 15, p. 84n).

Psychology, which once eked out a modest existence in a small and highly academic backroom, has, in fulfilment of Nietzsche's prophecy, developed in the last few decades into an object of public interest which has burst the framework assigned to it by the universities. In the form of psychotechnics it makes its voice heard in industry, in the form of psychotherapy it has invaded wide areas of medicine, in the form of philosophy it has carried forward the legacy of Schopenhauer and von Hartmann, it has quite literally rediscovered Bachofen and Carus, through its mythology and the psychology of primitives have acquired a new focus of interest, it will revolutionize the science of comparative religion, and not a few theologians want to apply it even to the cure of souls. Will Nietzsche be proved right in the end with his "*scientia ancilla psychologiae*"?

At present, unfortunately, this encroaching advance of psychology is still a welter of chaotic cross-currents, each of the conflicting schools attempting to cover up the confusion by an all the more vociferous dogmatism and a fanatical defence of its own standpoint. Equally onesided are the attempts to open up all these different areas of knowledge and life to psychological research. Onesidedness and rigidity of principle are, however, the childish errors of every young science that has to perform pioneer

work with but few intellectual tools. Despite all[my]tolerance and realization of the necessity of doctrinal opinions of various kinds, I have never wearied of emphasizing that onesidedness and dogmatism harbour in themselves the gravest dangers precisely in the domain of psychology. The psychologist should constantly bear in mind that his hypothesis is no more at first than the expression of his own subjective premise and can therefore never lay immediate claim to general validity. What the individual researcher has to contribute in explanation of any one of the countless aspects of the psyche is merely a point of view, and it would be doing the grossest violence to the object of research if he tried to make this one point of view into a generally binding truth. The phenomenology of the psyche is so colourful, so variegated in form and meaning, that we cannot possibly reflect all its riches in one mirror. Nor in our description of it can we ever embrace the whole, but must be content to shed light only on single parts of the total phenomenon.

Since it is characteristic of the psyche not only to be the source of all productivity but, more especially, to express itself in all the activities and achievements of the human mind, we can nowhere grasp the nature of the psyche per se but can meet it only in its various manifestations. The psychologist is therefore obliged to make himself familiar with a wide range of subjects, not out of presumption and inquisitiveness but rather from love of knowledge, and for this purpose he must abandon his thickly walled specialist fortress and set out on the quest for truth. He will not succeed in banishing the psyche to the confines of the laboratory or of the consulting room, but must follow it

through all those realms where its visible manifestations are to be found, however strange they may be to him.

Thus it comes that I, unperturbed by the fact that I am by profession a doctor, speak to you today as a psychologist about the poetic imagination, although this constitutes the proper province of literary science and of aesthetics. On the other hand, it is also a psychic phenomenon, and as such it probably must be taken into account by the psychologist. In so doing I shall not encroach on the territory either of the literary historian or of the aesthetician, for nothing is further from my intentions than to replace their points of view by psychological ones. Indeed, I would be making myself guilty of that same sin of onesidedness which I have just censured. Nor shall I presume to put before you a complete theory of poetic creativity, as that would be altogether impossible for me. My observations should be taken as nothing more than points of view by which a psychological approach to poetry might be oriented in a general way.

Appendix F: Excerpt from Carl R. Mueller's "Jungian Analysis"

From Carl R. Mueller's "Jungian Analysis" in the "Analysis Issue" of The Drama Review [Volume 22 Number 3 (T79), September, 1978)], p. 74.

It was Jung's belief that the function of the human organism was constantly to strive toward wholeness, toward a union of opposites, and that implicit in the structure of the psyche were images of order, of totality, of geometric perfection (mandalas) that manifested themselves through dreams, visions, works of art, as compensation, when one's conscious life was in a state of imbalance.

Appendix G: Excerpt from Peter Brook's The Empty Space

From Peter Brook's "The Rough Theatre" in The Empty Space (London: MacGibbon & Kee, Ltd., 1968), pp. 86, 95-96.

Obviously, we can't whistle up a second Shakespeare. But the more clearly we see in what the power of Shakespearian theatre lies, the more we prepare the way. For example, we have at last become aware that the absence of scenery in the Elizabethan theatre was one of its greatest freedoms. In England at least, all productions for quite some time have been influenced by the discovery that Shakespeare's plays were written to be performed continuously, that their cinematic structure of alternating short scenes, plot intercut with subplot, were all part of a total shape. This shape is only revealed dynamically, that is, in the uninterrupted sequence of these scenes, and without this their effect and power are lessened as much as would be a film that was projected with breaks and musical interludes between each reel. The Elizabethan stage was like the attic I was describing in Hamburg, it was a neutral open platform—just a place with some doors—and so it enabled the dramatist effortlessly to whip the spectator through an unlimited succession of illusions, covering, if he chose, the entire physical world. It has also been pointed out that the nature of the permanent structure of the Elizabethan playhouse, with its flat open arena and its large balcony and its second smaller gallery, was a diagram of the universe as seen by the sixteenth-century audience and playwright—the gods, the court and the people—three levels, separate and yet often intermingling—a stage that was a perfect philosopher's machine.

. . . . .



So it is that in the second half of the twentieth century in England where I am writing these words, we are faced with the infuriating fact that Shakespeare is still our model. In this respect, our work on Shakespeare production is always to make the plays 'modern' because it is only when the audience comes into direct contact with the plays' themes that time and conventions vanish. Equally, when we approach the modern theatre, in whatever form, whether the play with a few characters, the happening, or the play with hordes of characters and scenes, the problem is always the same—where are the equivalents to the Elizabethan strengths, in the sense of range and stretch. What form, in modern terms, could that rich theatre take? Grotowski, like a monk who finds a universe in a grain of sand, calls his holy theatre a theatre of poverty. The Elizabethan theatre that encompassed all of life including the dirt and the wretchedness of poverty is a rough theatre of great richness. The two are not nearly as far apart as they might seem.

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REFERENCE in lower right-hand corner of the Gwilt Plan there is a complete listing of "The Ground & Buildings thereon Bounded by the Figures." Below this section is an important addition referring to that part of the plan "purchased subsequent to the Inking of this Plan & inserted herein Anno 1778 by G G ":

62, 63, 64, 65, 66, 67, 68, is held on Lease from M<sup>rs</sup> Mathews, whereon formerly were standing 9 Old Tenements  
The remaining part of the new Stables, viz. from A to B, from C to DD, and from E to F is Freehold, & was purchased of S<sup>t</sup> Saviour's Parish, NB the Workhouse formerly stood thereon.

Mention is made of this, as the Gwilt plan is referred to throughout the thesis as "1774-1778" because of this addition. The addition also represents the NW part of the Henry Thrale Brewery which coincided with the SE section of the "Globe Estate." It is the only section of the brewery which has this "overlap" with the 1598/99 Lease Transcript land.

Mr. C. M. Brand, Divisional Estates Manager for Imperial Brewing & Leisure Limited (Courage), gave me the opportunity to view the original Gwilt plan which is kept at the headquarters of the Courage Brewery located at Anchor Terrace, Southwark Bridge, London SE1 9HS. In order to obtain my own copy of this original, he has provided me with the following information:

1774 Gwilt Map—Henry Thrale Brewery  
(revisions made 1774-1778)

20" x 30" print of negative held for Courage by  
Godfrey New Photographics Ltd., Technical and  
Art Photographers / 195 Faraday Avenue / Sidcup,  
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Bear Gardens Museum, Bankside, Southwark, London SE1

Map and illustrative material on Bankside and early play-house history.

British Museum, Department of Prints and Drawings, Map Room

Horwood's map of London, 1799. Southwark and Savoy districts.

Horwood's map of London, 1807. Southwark and Savoy districts.

Of particular interest were changes in street locations within the Anchor Brewery from its inception as the Thrale brewery. This was also true of the Savoy district and its changes with particular reference to the Thames riverfront due to the Waterloo Bridge and Victoria Embankment.

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London Central—scale 1:10,000. Prepared by Ordnance Survey (Southampton), "compiled from Ordnance Survey 1:10,000 material and revised for significant changes 1981."

Ordnance Survey of part of Southwark area of London (St. Saviour's and Courage Brewery). Made and published by the Ordnance Survey, Southampton, 1983:

St. Saviour's: Plan TQ 3280 SE (Scale 1:1250)  
Courage Brewery: Plan TQ 3280 SW (Scale 1:1250)

Ordnance Survey of Savoy District of London. Made and published by the Ordnance Survey, Southampton, 1983:

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### The Shakespeare Institute

John Rocque. A PLAN of the CITIES of LONDON and WEST-MINSTER and BOROUGH of SOUTHWARK ... from an ACTUAL SURVEY (1746). Facsimile from original in British Museum. Ed. by Harry Margary. Introductory notes by James Howgego. Published by Harry Margary, Lympne Castle, Kent and Phillimore & Co., Ltd., Chichester.

note: Elsewhere I have had an opportunity to view Rocque's 1761 map (original in Members' Library, L.C.C.) which should be compared with the 1746 map above. For example, both maps indicate "Wo.H" for the St. Saviour's Parish Workhouse which was eventually taken down to make way for further Thrale Brewery expansion to the west.

Southwark Local Studies Library, John Harvard Library,

211 Borough High Street, London, SE1 IJA, Map Section

"Over 500 individual maps, 16th century to date. 50 and 25 inch Ordnance Survey, 1870 to date."

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"Maypole in the Strand." Photograph of Strand District provided by BBC Hulton Picture Library, 35 Marylebone High Street, London W1M 4AA.

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Winchester, Bishop of

Folger Shakespeare Library, Washington

1653 Sewer Presentments (Fig. 1)

"Att a session of the Sewers holden in Southwark the 6th day of July, 1653"

"And at a Session of Sewers holden in Southwark the 13th day of October then following"

From the Halliwell-Phillips Collection at the Folger Shakespeare Library, Washington, D.C., U.S.A. 20003 (call number Z.e.8).

Archives Department of the Greater London Council  
Greater London Record Office and History Library  
40 Northampton Rd., London EC1

Packet 4, No. 1, 23 Sept. 1803

"List of non-register parish records"

p. 9 (501)—1st June, 1716. Counterpart lease with plan from Thos. Hayward of Wilts., surviving Trustee of Thos. Gape, Francis Eston of Bristol to wardens. Land in Southwark Park.

p. 10 (502)—Copy of lease from Bishop of Winchester to Trustees of Sir John Lade dec. Southwark Park.

note: The above Courage deeds include plans and descriptions of the Bishop of Winchester's Park and adjoining brewery premises.

1848/49 Ordnance Survey Map, showing the outline of sewers and drainage in Southwark (in Map Room section of Archives Department).

Hampshire Record Office, 20 Southgate St., Winchester SO23 9EF

Winchester Park Estate—Southwark (1808). Hampshire Record Office No. 17226 (Map Section). It is my determination that despite this map's separate storage in the map section, it corresponds to the 1808 deed (Register of Bishop of Winchester document No. 155504, p. 223) in the "Search Room" which describes the Bishop of Winchester's park land with particular reference to plot "No. 3," part of whose northern border consisted of the "common sewer" which served as the southern border of the former "Globe Estate." By 1808 it was stopped up.

However, it is this same "common sewer" which can also be identified in the George Gwilt 1774-1778 Henry Thrale Brewery plan.

Deed No. 39115 5th Aug. 1760 (Hampshire Record Office).

That part of "No. 3" which is contiguous with the part of the "common sewer" forming the southern boundary of the former "Globe Estate" is described. This land was leased to Henry Thrale and others ("Trustees appointed by the said court of Chancery of the Leasehold Estate of Sir John Lade, Baronet, deceased") and can be seen just south of the NW stableyard in the 1774-1778 Gwilt brewery plan (see Fig. 9: 46-47-48-49): "surrender of former lease bearing date the fourth of July one thousand seven hundred and fifty-eight ... "

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